

BULLETIN

of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC



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Including second notice for
42nd World Conference in
Shanghai, People's Republic
of China, 2013

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News from the ICTM Secretariat

by *Svanibor Pettan*,
Secretary General



Dear Past, Present and Future Members of the ICTM, best regards to all from your Secretariat in Ljubljana and thank you for your correspondence and continuous support.

As you can read on pages 3-6, preparations for the **42nd ICTM World Conference** (11-17 July 2013, Shanghai) are in full swing. The five themes determined by the Programme Committee are complemented by the usual sixth theme, New Research. The information provided in this issue of the *Bulletin* is complemented by the Conference's own website at ictm2013.shcmusic.edu.cn, which will be subject to continuous updates. Please note that the **deadline for submission of proposals** is 7 September 2012. It is a pleasure to add that on this occasion we have succeeded in avoiding any time collisions with IASPM's Biennial Conference – something which unfortunately occurred several times in the past.

As “a non-governmental organisation in formal consultative relations with UNESCO” and with many of its members conducting research related to music as a part of the “intangible heritage” concept, ICTM has a vested interest in being actively involved with the ongoing processes led by UNESCO. Our application to UNESCO was successful, and after several years of absence, **ICTM has been elected into the Consultative Body** which will examine the 2012 files for the Urgent Safeguarding List, the Best Practices and the requests for international assistance. Please see Wim van Zanten's report on pages 47-48 for more detailed information.

The previous issue of the *Bulletin* (Vol. 119, October 2011) featured seven **reports from National and Regional Representatives** (Australia & New Zealand, Azerbaijan, Bosnia and Herzegovina, Canada, Germany, Guatemala and Ireland), while this issue has fifteen—a whopping 114% increase. Judging from

individual reactions and from this greater number of submissions, I am confident that the Executive Board's decision to make the *Bulletin* a rich, online-only and free of charge publication was a big step into the right direction. Enjoy reading the current reports about ethnomusicology in Australia & New Zealand, Austria, Bulgaria, China, Czech Republic, Denmark, Hungary, Ivory Coast, Papua New Guinea, Philippines, Serbia, Slovenia, South Africa, Switzerland and the United Kingdom, starting on page 19.

Among the **Study Group reports**, the Secretariat wishes to express a warm welcome to the first report by the youngest of Study Groups, that on African Musics. Study Groups have once been described as ‘the bloodstream of the ICTM’, and since as many as eleven of them are having symposia in 2012, one can conclude that the ICTM's body is in good health.

Perhaps the most important new feature related to the **ICTM website** is that National and Regional Committees can now have their own subpages. All National and Regional Representatives are now able to post content such as reports, news, calls for participation, etc., and also host their files. At the moment only one such page is online, that of the [Australia & New Zealand Regional Committee](#), and all other National and Regional Representatives are kindly invited to consider enriching the ICTM website with their own content.

The pages for the *Yearbook for Traditional Music* and the *Bulletin of the ICTM* were thoroughly rewritten, to reflect the recent changes in access and distribution. Furthermore, a new section specifically dedicated to [Institutional Subscribers](#) was created. Study Group entry pages were added to the left navigation bar, to facilitate one-click access from anywhere in the website. Last but certainly not least, the [Events](#) section was updated to make it easier to navigate all the events the ICTM has in store for 2012 and beyond.

The work on the ICTM website will continue during 2012, so keep checking www.ictmusic.org for more news.

In the period between the most recent October and April *Bulletins*, a **ballot** was sent to all members who were financial in 2011 to ratify by simple majority the Alterations to the Rules which would allow for **electronic voting in ICTM elections**, a decision which was preliminary passed by the last General Assembly in St. John's. A total of 761 ballots were sent, and to date 154 have been received. If you haven't voted yet and intend to do so, please make sure you post your ballot by 1 June 2012.

On 23 December 2011 the Secretariat circulated via e-mail an extraordinary round of news called *News from ICTM*. Its main purpose was to announce the implementation of credit card payments in the very near future. If you didn't have the opportunity to read it, you can download it directly from [here](#).

On 20 January 2012 we notified our members and partners that **payment with credit cards had been finally enabled via PayPal**, the world's leading online payment processor. The news was very well received, especially by our members from Canada and the USA, who had second thoughts about paying dues by expensive bank transfers or cumbersome postal money orders. To date, we have received more than 230 payments via PayPal from all corners of the world. A small number of members have experienced problems with the system—ostensibly due to country restrictions—and we are considering them on a case-by-case basis.

In February this year the Secretariat sent out the customary **renewal notices** inviting members and subscribers to pay their dues and extend their memberships for the calendar year 2012. For the first time, these notices were sent exclusively via e-mail, so that the renewal process could take place in a faster and more reliable way. So far the response has been very positive, as more than 43% of the membership has already renewed for 2012.

Wishing you a spring full of scholarly and personal accomplishments, I kindly invite you to read and enjoy the April 2012 issue of the *Bulletin of the ICTM*.

42nd ICTM World Conference

11-17 July, 2013.

Shanghai Conservatory of Music, Shanghai, People's Republic of China.

Second notice and Call for Proposals

You are cordially invited to attend the 42nd World Conference of the ICTM which will be held in the summer of 2013 and hosted by the Shanghai Conservatory of Music. The ICTM World Conference is the leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us to shape our ongoing work. A successful World Conference—like that in St. John's, Newfoundland, in July of 2011—is a truly stimulating place to be. Shanghai is one of the world's most vibrant cities, and the Shanghai Conservatory is ideally located in the heart of the old French district, within easy walking distance of a wide range of hotels, restaurants, and stores, and with convenient access to metro transportation.

World Conference website:
ictm2013.shcmusic.edu.cn

Program Committee

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Dan Bendrups (Australia)
Salwa El-Shawan Castelo-Branco (Portugal)
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Tang Jun-Jie (member)
Li Xiao-Nuo (member)
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Conference Themes

1. Presentation and Representation in Minority Musics and Dance

A meeting in a nation with fifty-five officially recognised minority ethnicities is a perfect opportunity to engage in further discussions of a theme that has produced some of the most exciting work in ICTM circles in recent years. We understand "minorities" (in the broad sense as defined by the ICTM Study Group on Music and Minorities) to be "groups of people distinguishable from the dominant group for cultural, ethnic, social, religious, or economic reasons." Some suggested topics within this theme include: 1) definitions and treatment of minorities at various times and in various places, and the consequences for music and dance; 2) presentational contexts for minorities within private and public domains; 3) representation of minorities and their music and dance in various media contexts; 4) reflections of minority-minority relations (as well as minority-majority relations) in music and dance; and 5) educational perspectives and possibilities for betterment within the frame of applied ethnomusicology.

2. Rethinking, Reconstruction, and Reinventing Musical Pasts

This theme addresses the representation of historical aspects of cultural practice in ethnomusicology and ethnochoreology, and the ways in which researchers engage with history in ethnography. It seeks to open up a discourse on the role that history plays in informing and influencing cultural practices, and the ways in which researchers can use historical resources for contemporary purposes. Papers may also look into how such representations are configured by cultural politics, especially within the framework of nationalist or regionalist movements, or, alternatively, how they emanate from grassroots movements. While revivalist movements have often appeared as ethnographic subjects in ethnomusicology, musical pasts can inform our research in other ways as well, investing contemporary practices with new meaning. Another dimension of this theme is the intersection of history, historiography, and performance. In some countries or regions, new scholarship may challenge national (and nationalist) discourses of origin, continuity, or innovation, and tensions between historical accuracy and contemporary notions of aesthetics or commercial viability are also not unusual. This theme is open to papers that discuss the place of history in research, as well as particular case studies of musical pasts reconfigured for a contemporary purpose.

3. Ethnomusicology, Ethnochoreology, and Education

Seen as both the transmission of knowledge from one generation to another and an intergenerational process reaching across cultural formations, education can benefit from the multidisciplinary approaches to the study of music and dance that are crucial to fields such as ethnomusicology and ethnochoreology. Socio-cultural and political determinants and their implications for educational processes, institutionalisation of music and dance education, national vs. regional policies, establishment of curricula or proper instructional codes, transmission processes and techniques, and generational or regional disputes over the legitimacy of knowledge are just a few issues—among a plethora of

others—that can be considered within this theme. Interactions, syntheses, or conflicts between traditional ways of transmitting music and dance, and the modern standardised practices developed in conservatories, dance academies, or schools of performing arts are also processes deserving of critical and comparative discussion.

4. Ritual, Religion and the Performing Arts

In many societies, it is hard to find music, dance, or theatre that is not associated in some ways with either multinational religious traditions such as Christianity, Buddhism, and Islam, or localised belief systems and practices of communication with the supernatural. The performing arts and ritual combine not only in religious rites and ceremonies, but also in traditions such as theatre and dance drama performed specifically for deities or in conjunction with religious festivals. We also look for papers dealing with ritualised aspects of performance, even in secular contexts, in what J. H. Kwabena Nketia has called "the manner in which familiar forms and content are reproduced, recreated or reenacted so that they become the focus of aesthetic behaviour."

5. Screening Music and Dance

Film and television play crucial roles in the communication and mediation of culture, and their roles have intensified in the twenty-first century. Researchers of music and dance engage with film and television in a wide variety of ways, using these media platforms as both sources of information and vehicles for the dissemination of findings. Researchers, cultural organisations and communities of cultural practice also engage visual media as vehicles for preserving and transmitting aspects of intangible cultural heritage. These productions occupy a central place in our disciplinary practices, as evidenced by academic journal reviews and the inclusion of film screenings in successive ICTM world conferences. This theme invites papers that engage in critical and descriptive discussions of film, television and other screen media in music and dance research. It provides opportunities for producers of visual media to discuss their productions in a research

context, for critical commentary on the role of visual media in research theory and method, and other related issues. Topics can include any aspect of screen media production and consumption, large or small, including soundtracks, music video, television programming, documentary making, visual media in applied ethnomusicology, the Internet, and so on. Papers that engage critically with the role of film and television in the representation of culture are particularly welcome.

6. New Research

Proposals on new research on other relevant topics are also welcome.

Abstracts

Abstracts should be no more than 300 words in length, and written in English (papers may be presented in either English or Chinese, but all abstracts must be in English). Abstracts that exceed the 300-word limit will NOT be considered. All abstracts should be submitted online through the [conference website](#).

Following evaluation by the Program Committee, authors will be notified of the decision (acceptance, waiting list, or non-acceptance) on their submission by December 2012.

Proposals

Proposals are invited in the following categories. The Program Committee encourages the submission of panel and roundtable proposals.

1. Individual paper

Individual paper presentations are 20 minutes long to be followed by 10 minutes of discussion. The proposal must include a 300-word maximum abstract.

2. Panel

Organised panels are 90 minutes (three papers, 20 minutes each, followed by 10 minutes discussion) or two hours long (four papers, or three papers and a discussant). A proposal by the panel organiser (300 words) as well as one by each individual presenter (300 words each) are required. Where an independently submitted abstract appears to fit a panel, the program committee may

suggest the addition of a panelist. The program committee may also recommend acceptance of only some of the papers on a panel.

3. Film/video session

Recently completed films introduced by their author and discussed by conference participants may be proposed. Submit a 300-word abstract including titles, subjects, and formats, and indicate the duration of the proposed films/videos and introduction/discussion.

4. Forum/Roundtable

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organiser will solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organiser (300 words).

Guidelines for Abstracts

Abstracts should include a clear focus of the problem, a coherent argument, evidence of the author's knowledge of previous research, and a statement of the implications for ethnomusicology, ethnochoreology, and/or related disciplines. Because abstract review is anonymous, do not include your name, the names of other panelists, or the names of fellow researchers in the body of the abstract.

Timeline

- First call for proposals: October 2011
- Second call for proposals: April 2012
- Deadline for submission of proposals: 7 September 2012
- Notification of acceptances: December 2012.

The Preliminary Program will be published in the April 2013 edition of the *Bulletin*.

All forms and guidelines for submissions can be found on the [conference website](#).

Local Arrangements

Shanghai is an international city with a population of more than twenty million. It is one of the four municipal cities directly under the Central Government in China, and one of the nation's key economic and cultural centres. For more than a century, it has been a major crossroads between Asia and the West. With many foreign settlements in the first half of the twentieth century and large expatriate communities in residence today, the city has become an international metropolis with a great diversity of cultures. It is a place of choice for people from all over the world who wish to sample its colourful past and its dramatic metamorphosis into today's booming trading and cultural hub.

Walking along the Bund, in the centre of Shanghai, you will find a cluster of exotic architecture, much of it in a variety of European styles. You may feel as if you are travelling back in time more than a century, and many of you will probably recognise something familiar, derived from your own culture. At the same time, Shanghai is a place where the traditional and the modern are perfectly merged. Apart from its role as a commercial and entertainment centre abounding with restaurants, boutiques, cafés and bars of Chinese and foreign styles, Shanghai also hosts all kinds of music from the Western world—classical concert music, jazz, and popular music—alongside Chinese traditional music, including the famous local en-

semble genre Jiangnan Silk and Bamboo. You may also encounter music of the expatriate communities, Chinese pop song, and sounds from China's numerous ethnic minorities.

The Shanghai Conservatory of Music, where the 2013 World Conference of the International Council for Traditional Music will take place, is situated in the heart of Shanghai. Since its founding in 1927, it has built up a solid basis for composition, Chinese and Western-style performance, and scholarship. Over the years, it has contributed a great deal to the transmission of and exchange between Chinese and Western music, and student interest now extends also to many world musics. During the conference, we shall provide enough meeting rooms of various sizes for paper presentations and panels, and our Local Arrangements Committee team will provide information on accommodation and cater to all your needs during your stay. Hotel rooms of different types are being arranged close to the conservatory for your convenience. We shall also offer all delegates three choices for an excursion: a trip to the "earthly paradise" of Suzhou, one of China's most historic canal cities; a Shanghai city tour, including both sides of the Huangpu River, the 88-storey Jinmao Tower, and the historic colonial era buildings of the Bund; or an outing to Wuzhen, a picturesque setting encircled by two rivers, boasting many well-preserved old buildings constructed in the Ming and Qing dynasties.

In honour of the conference, we shall organise many fabulous concerts including a special event titled "An East



Entrance to the Campus of the Shanghai Conservatory of Music

Asia Night," as well as many unique workshops with famous musicians from Shanghai, Chinese ethnic minorities, and other parts of the world.

We are confident that your trip to Shanghai will be wonderful and unforgettable, and we welcome you heartily to our city, and to the 42nd World Conference of the ICTM at the Shanghai Conservatory of Music!

Excursions — Sunday 14 July

1) One-day urban tour of Shanghai

Route A (08:00—17:00)

We will drive in the morning at 8:00 to Nanpu Suspension Bridge and Oriental Pearl TV Tower (Shanghai is known as the pearl on the coast of the East China Sea) or to the 88-storey Jinmao Tower, after which we will have sightseeing on both sides of the Huangpu River, the Lu Jia Zui Central Financial District, the Yan An Dong Lu Tunnel and The Bund—the most famous landmark of Shanghai, nicknamed "Wall Street of Far-east Asia." The highlights of the Bund are the colonial-era buildings lining the west side of Zhongshan Dong Yi Lu, standouts of which include the former British Consulate, Customs House, former Hong Kong and Shanghai Bank, and Fairmont Peace Hotel Shanghai. Besides its landmark colonial architecture, however, the Bund has a few other good attractions. Then we will take a relaxing walk on Nanjing Dong Road, Pedestrian Street, and the Yu Garden for sightseeing and shopping.

Route B (08:00—20:00)

We will drive in the morning at 8:00 to Nanpu Suspension Bridge and Oriental Pearl TV Tower (Shanghai is known as the pearl on the coast of the East China Sea) or to the 88-storey Jinmao Tower, after which we will have sightseeing on both sides of the Huangpu River, the Lu Jia Zui Central Financial District, the Yan An Dong Lu Tunnel and The Bund—the most famous landmark of Shanghai, nicknamed "Wall street of Far-east Asia." The highlights of the Bund are the colonial-era buildings lining the west side of Zhongshan Dong Yi Lu, standouts of which include the for-

mer British Consulate, Customs House, former Hong Kong and Shanghai Bank, and Fairmont Peace Hotel Shanghai. Besides its landmark colonial architecture, however, the Bund has a few other good attractions. After that, we will go to visit the Shanghai Grand Theatre and the breathtaking architecture of the "Moonboat" (former Saudi Arabia Pavilion, World Expo 2010). Finally, we will drive to Mercedes-Benz Arena for dinner.



Excursion 1: One-day urban tour of Shanghai

2) Water Town Tour to Wuzhen (08:00—17:00)

In this excursion, we will depart at 8 AM for Wuzhen, a water town that lies in the far northeast of the Zhejiang province, about 90 minutes' drive from Shanghai. The town is completely encircled by two rivers—the Dong Shi and a smaller tributary, which meet at a T-junction. On the rivers are numbers of beautiful bridges. Here you will have the experience of taking a rowing boat trip, sightseeing some famous attractions along the rivers, including the Temple of Guan Yu, Water Market, Beijing-Hangzhou Grand Canal, and White Lotus Tower. You will undoubtedly find it to be very picturesque and relaxing. Wuzhen also boasts quite a few well-preserved old buildings, constructed in the Ming and Qing dynasties.



Excursion 2: Water Town Tour to Wuzhen

3) Trip to "Earthly Paradise" Suzhou (08:00—17:00)

The journey to Suzhou starts at 8:00 in the morning. It is about a 90 minute drive from Shanghai. Suzhou is a beautiful city and has been called the "Venice of the East" because of its network of canals. Its landscaped private gardens built from the 6th century BC to the Qing Dynasty are world-famous, especially the Zhuozheng Yuan Garden, showing why Suzhou has been given the title of "garden city." In the afternoon, we will visit another famous attraction, Huqiu (Tiger Hill). In both places, you will breathe fresh air and enjoy a peaceful stay far away from the noise of city life. This excursion will definitely give you an unforgettable memory.



Excursion 3: Trip to "Earthly Paradise" Suzhou

Announcements — ICTM

News on the upcoming 27th Symposium of the ICTM Study Group on Ethnochoreology

22–29 July 2012.

University of Limerick, Ireland.

Registration deadline: 31 May 2012.

The ICTM Study Group on Ethnochoreology will celebrate its 50th year during our upcoming symposium. The **27th Symposium of the ICTM Study Group on Ethnochoreology** will take place at the Irish World Academy of Music and Dance at the University of Limerick, Ireland, July 22nd -29th, 2012. Presentations and discussion will focus on two themes: (1) Dance and Place; (2) Dance and Festival. Additional details and registration information can be found at the symposium website:

www.ethnochoreologysymposiumlimerick.ie.

Registration and payment is handled through the online booking company Eventbrite, and is located on the page [27th Symposium Registration & Fees](#). PayPal and most credit cards can be used as payment options.

Please read all the information provided carefully before making your registration and payment. Deadline for registration and payment is 31 May.

The site handles booking for Cappavilla Student Accommodation on the University Campus only. It is highly recommend that delegates stay here as it is very close to the Irish World Academy of Music and Dance where the Symposium will be held. Other accommodation options are given on the page [Local Organiser's Information for Participants](#), where travel information is also given.

Further information is also available on the [Symposium website](#). Once the Symposium programme is completed it will also become available there.

Call for Participation: 19th Symposium of the ICTM Study Group on Folk Musical Instruments

20–23 March 2013.

Bamberg, Germany.

Submission deadline: 1 June 2012.

We are glad to announce that the 19th Symposium of the ICTM Study Group on Folk Musical Instruments will take place in Bamberg, Germany.

Date: 20-23 March 2013 (arrival: 19 March / departure: 24 March)

We could win the famous Schwenk & Seggelke woodwind instrument workshop to become the venue of our symposium. Please, have a look at the workshop's website to get an impression of what awaits us there.

Venue

Schwenk & Seggelke Holzinstrumentenbau
Obere Königstr. 15
96052 Bamberg
Germany
www.schwenk-und-seggelke.de
Tel: +49(0)951 / 225 28

Fax: +49(0)951 / 208 26 53

We could also find a very comfortable and reasonably priced place to stay for all of us in a distance of a 15 minutes' walk crossing the picturesque Old Town of the world heritage city Bamberg. You may find more information on the hotel's website.

Accommodation

Hotel Weierich
Lugbank 5
96049 Bamberg
Germany
Tel.: +49 (0) 951 / 91700777
Fax: +49 (0) 951 / 91700887
www.hotel-weierich.de/Zimmer.html

The organising committee could make a long term reservation under the condition that all speakers and partici-



pants will keep to the registration deadline of the symposium (15 August, 2012).

Topics

The two main topics of the symposium are listed below. For each of them, we noted some subitems to suggest a variety of fields related to the main topics. Please, feel free to add further aspects through submitting your abstract! Despite looking deeply into matters of traditional research areas within European cultures, we strongly encourage to take up research questions covering diverse regions and local cultures of the world.

Wind Instruments in Regional Cultures

(special emphasis is given to reed instruments due to the outstanding venue of the symposium)

- History of regional standards
- Regional ensembles and their social functions
- Inclusion and exclusion of instrument types concerning social and cultural connotations
- Recent developments in construction technology and regional distinction

Social Significance of Instrumental Music Practice

- Musicians and teachers of instrumental music and their social status within their communities/societies

(social evaluation, payment practice, carrier drafts)

- Artistic status issues and politics on the instrumental music market (repertoires, extra-musical attributes, market control, censorship, the role of reviews)
- Status dichotomies regarding instrumental music practice (vocal-instrumental, wind-string, brass-wood, ensemble-solo...and much more)

Additionally, we welcome any other brand new research topics.

Presentation forms

- Individual paper (standard 20 Min + 10 Min Q&A)
- Panel (3 or 4 papers)
- Workshop (60 Min)
- Film presentation (20-60 Minutes)

Deadlines

Deadline for abstracts (maximum 250 words + maximum 200 words of biographical data): 1 June 2012.

Confirmation of accepted papers: 1 July 2012 at the latest.

Deadline for registration and accommodation: 15 August 2012.

Keeping to these deadlines is essential for the success of our symposium. The organising committee will try to allocate funds for special needs such as a part of travel costs for colleagues from non-EU countries. Therefore, we need your early application in order to organize funding and to arrange visa formalities.

All abstracts should be submitted via email to all or any of the members of the program committee:

Timkehet Teffera: timkehet@web.de

Bernard Garaj: bgaraj@ukf.sk

Gisa Jähnichen:

gisajaehnichen@web.de

Please do not hesitate to ask the program committee members any questions arising. We try to find a solution

for all your problems in connection with the upcoming symposium.

News on the upcoming 11th Symposium of the ICTM Study Group on Iconography of the Performing Arts

26–30 October 2012.

China Conservatory of Music
(中国音乐学院), Beijing, China.

Images of Music-Making and Cultural Exchange between the East and the West

Besides notated compositions, preserved instruments, and writings on music, images can furnish an abundance of information important to music history. The symposium *Images of Music Making and Cultural Interchanges between the East and the West* will provide scholars of music iconography with a forum to present their views on exchanges of cultural and musical influences.

For the Chinese scholars, this will be an opportunity to get acquainted in more detail with the Western visual sources, as well as the research methodologies and techniques facilitated by the Western scholars which are often significantly different from the Chinese models. For the Western scholars, on the other hand, the symposium will bring into focus the richness of Chinese iconographic sources, their significance in the music history of Asia, and methods of research facilitated within Chinese academia.

Proposals for papers on the following topics are invited:

- Music culture of China and other Asian countries reflected in visual sources
- Instruments of the East and West and their symbolism reflected in visual arts
- Scenography and iconography of music theater (traditional Chinese/Asian forms, Western opera and music theater)

- Iconography of dance
- European visions of Chinese music: From Marco Polo to rococo chinoiserie and beyond
- Visual packaging and promotion of popular music in Asia
- Methods of research in music iconography
- Papers on other topics related to music iconography will be considered

All interested to participate in the symposium may contact the chair of the study group, Zdravko Blažeković (zblazekovic@gc.cuny.edu) or the local organizer, 刘勇 / Liu Yong (liuyong531117@hotmail.com).

Accepted abstracts are available at web.gc.cuny.edu/rcmi/beijingabstracts.pdf

Language of the conference: English.

Registration fee: US\$ 80.00.

The **China Conservatory of Music**, founded in 1964, combines music research and the performance of Chinese traditional music. It offers degrees in musicology, composition, performance on Chinese instruments, piano, vocal music, and opera, music education, conducting, and arts administration. The conservatory has some seventy professors and eleven researchers.

Programme of the upcoming 9th Symposium of the ICTM Study Group on Mediterranean Music Studies

10–12 July 2012.

Universidade Nova de Lisboa, Lisbon, Portugal.

The upcoming 9th Symposium of the ICTM Study Group on Mediterranean Music Studies, "Musical Insularity: How it Favours Conservation, How it Triggers Innovation" will take place on 10–12 July 2012, hosted by the Instituto de Etnomusicologia, Centro de Estudos de Música e Dança, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Lisbon, Portugal.

The Symposium's programme follows.

Tuesday, July 10

10:00 Welcome address by Salwa El-Shawan Castelo-Branco (Nova Universidade de Lisboa, INET-MD) and Marcello Sorce Keller (Study Group Chair)

Session I - Franco Fabbri, Chair.
Local Jazz Traditions, between Fusion, Cosmopolitanism, and Tourism

10:30 *Jazz and Traditional Music in Sardinia.* Fabio Calzia (Conservatorio di Musica di Cagliari)

11:15 *Musical Eclecticism and the Pre-recession Athenian Ethnic Scene: Fragments of a Salvage Ethnography.* Ioannis Tsioulakis (University College, Cork)

12:00 Lunch Break

Session II - Salwa El-Shawan Castelo-Branco, Chair.
Theorising the island: liminality, fluidity, contemporary representations and choices

14:00 *Porous Borders and Liminality: the Aegean Islands as Musical Conduit and Crossroads.* Gail Holst-Warhaft (Cornell University)

14:45 *"Beam me up, Scotty!" Metaphoric and Real Insularity in the Globalised World (or: a Sea Star Trek).* Franco Fabbri (Università di Torino)

15:30 Coffee break

16:00 *Island Islanded: Decoding the Islandness of the Otočki Rock.* Mojca Piskoric (University of Zagreb)

16:45 *Island Museology.* Kevin Dawe (University of Leeds)

Wednesday, July 11

Session III - Ruth Davis, Chair.
Jewish and Arabo-Andalus Traditions: Hidden Practices, Lost Trails and Erasures

09:30 *Singing Beyond the Island: New Musical Strategies among Iberian Crypto-Jews.* Judith Cohen (York University, Canada)

10:15 *A Songbook from Alcazarquivir's Early 20th Century.* Vanessa Paloma (Brandeis University)

11:00 *The Insularity of Insular Song.* Ed Emery (SOAS, London)

12:00 Lunch Break

Session IV - Caroline Bithell, Chair
Island Identities, between Revival/Renewal, Diaspora and Tourism

14:00 *Beyond Insularity and Tourism: Popular Music in the Madeira Archipelago.* Jorge Castro Ribeiro (Ethnomusicology Institute INET-MD Lisbon, University of Aveiro).

14:45 *The Xeremies in Mallorca: Between tradition and Modernity, the Modern Day Situation of the Majorcan Bagpipes after its Revival in the 1970s.* Cassandre Balosso-Bardin (SOAS, London)

15:30 Coffee Break

16:00 *A Tough Sound: the Calabrian Lira from Isolation to Innovation.* Goffredo Plastino (University of Newcastle)

16:45 *A Comparison of Performance Context Between Maltese Communities in Malta and Australia.* Andrew Pace (University of Manchester)

Thursday, July 12

Session V - Goffredo Plastino, Chair
Contested Spaces and Identities: Diaspora, Flux, Awakening

09:30 *Insularity in a Crowded Place: Music and the Boundaries of Belonging in Jerusalem's Old City.* Abigail Wood (Haifa University, Israel)

10:15 *Processes of Legitimation of Oriental "Piyut" in Israeli Culture as Part of a Project of Social Change.* Simona Waserman (Open University, Israel)

11:00 *Nationalism in Cyprus: "Kibris Türküsü" or "Dillirga".* Songul Karahasanoglu (Istanbul Technical University, Turkish Music State Conservatory)

12:00 Lunch Break

Session VI - Gail Holst-Warhaft, Chair
Facing Contemporaneity: Multiple Identities and Musical Choices

14:00 *Spanish Flamenco: A Case of Musical Insularity and Innovation.* Loren Chuse (Berkeley, California)

14:45 *Dancing with the Heroes: Conservation and Innovation in Cretan Performance.* Maria Hnaraki (Drexel University)

15:30 *Reimagining the island.* Caroline Bithell (University of Manchester)

16:15 Coffee break

16:45 Conclusions – Brainstorming Session: New Themes and Venues for Future Symposia and Colloquia.

Programme of the upcoming 3rd Symposium of the ICTM Study Group on Music and Dances in Southeastern Europe

17–23 April 2012.

Hotel "Manastir", Berovo, Macedonia (FYROM).

Programme organised by the ICTM Macedonia (FYROM) National Committee.

Tuesday 17 April

17:00 – 19:00 Symposium registration

19:30 Opening ceremony. Welcome reception with cocktails. Concert of Dragan Dautovski.

Wednesday 18 April

8:30 – 9:00 Opening ceremony of the working sessions of the Symposium.

9:00 – 10:30 Morning session 1

Topic: Terminology and analytical approaches to southeastern European music and dance.

A. Theoretical approaches to terminology

Chairperson: Anca Giurchescu

1. Jane Sugarman, USA
"What's in a word? Theoretical approaches to local terminology"
2. Naila Ceribašić, Croatia
"The status of 'tradition' in Croatian ethnomusicology, and the issue of Pidgin-English ethnomusicology"

3. Victor A. Friedman, USA
"Musical terminology and the Balkans Balkan linguistic league"

10:30 – 11:00 Coffee break

11:00 – 12:30 Morning session 2

Topic: Terminology and theoretical approaches to southeastern European music and dance

B. Local terminologies

Chairperson: Victor Friedman

1. Lozanka Peycheva, Bulgaria
"What is folk music: examples from Bulgaria"
2. Dimitrije O. Golemović, Serbia
"Naming in Serbian folk singing"
3. Velika Stojkova Serafimovska, Macedonia (FYROM)
"The term "voice" – social and/or music expression in the rite tradition (Macedonian case)"

13:00 – 14:00 Lunch

14:00 – 15:30 Afternoon session 1

Topic: Terminology and theoretical approaches to southeastern European music and dance

C. Terminologies and analyses

Chairperson: Selena Rakočević

1. Stephanie Jordan, UK
"The choreography of Mark Morris: some procedures for choreomusical structural analysis"
2. Nick Green, UK
"A consideration of structural analysis methodology in the context of Southeast European dance: an example from Banat – Brâul bătrân" **terminology**

Chairperson: Anca Giurchescu

1. Jane Sugarman, USA
"What's in a word? Theoretical approaches to local terminology"
2. Naila Ceribašić, Croatia
"The status of 'tradition' in Croatian ethnomusicology, and the issue of Pidgin-English ethnomusicology"

3. Victor A. Friedman, USA
"Musical terminology and the Balkan linguistic league"

15:30 – 15:45 Coffee break

15:45 – 17:15 Afternoon session 2

Topic: Constructing identities

Chairperson: Jane Sugarman

1. Elsie Ivancich Dunin, USA/Croatia
"Romani weddings in Macedonia and migrant family contexts"
2. Dieter Christensen, Germany
"Conflict and expressive behavior. Observations of a cultural musicologist in a Macedonian village, 1956"
3. Jaynie Aydin and Emir Cenk Aydin, Turkey/USA
"A Zeybek wedding: the performance of music, dance, and customary wedding traditions in a modern village in Aydin, Turkey"

17:15 – 17:30 Break

17:30 – 19:00 Afternoon session 3

Topic: Constructing identities

Chairperson: Dimitrije O. Golemović

1. Ana Hofman, Slovenia
"Balkan music industries between 'already Europe' and 'Europe-to-be'"
2. Daniela Ivanova-Nyberg, Bulgaria/USA
"The South Slavic Club activities in the North American Midwest: Zivio folk dance group repertoire today"
3. Gergana Panova-Tekath, Bulgaria/Germany
"Europe – one and for all: intercultural communication through the Bulgarian traditional dances"

20:00 Dinner
Evening event

Thursday 19 April

9:00 – 10:30 Morning session 1

Topic: History

A. The multiethnic face of Balkan music in historical recordings (panel)

Chairperson: Speranța Rădulescu

1. Susanne Ziegler, Germany
"Gustav Küppers-Sonnenberg's recordings in Southeast Europe"
2. Jakša Primorac, Croatia
"Küppers's recordings of Bački Šokci: intercultural aspects of popular and traditional music"
3. Ivona Opetcheska Tatarchevska, Macedonia (FYROM)
"Küppers in Macedonia"
4. Ardian Ahmedaja, Austria
"Albanian recordings in the G. Küppers-Sonnenberg 1935–1939 collections"

10:30 – 11:00 Coffee break

11:00 – 12:00 Morning session 2

Topic: History

B. Music in different Southeast European archives

Chairperson: Susanne Ziegler

1. Ivanka Vlaeva, Bulgaria
"The puzzle of music plurality in Bulgaria according to the music archives"
2. Malik Sharif, Austria
"Performing (against) the Balkans"

13:00 – 14:00 Lunch

14:00 – 15:30 Afternoon session 1

Topic: Crossing national boundaries/ intercultural communication

A. Interpreting interculturality in music and dance (panel)

Chairperson: Dieter Christensen

1. Iva Nenić, Serbia
"A longing for the other: interculturality in (post)traditional and world music scene of Serbia"
2. Mirjana Zakić, Serbia
"Intercultural communication and multicultural context: the place of *Kaval* in the musical practice of Serbia"

3. Selena Rakočević, Serbia
"Multicultural vs. intercultural: dance practice of the village of Svinica (Romania)"

15:30 – 15:45 Coffee break

15:45 – 17:45 Afternoon session 2

Topic: Crossing national boundaries/ intercultural communication

B. Migrating musics

Chairperson: Velika Stojkova Serafimovska

1. Ganka Cvetanova, Macedonia (FYROM)
"Cultural differences in the Republic of Macedonia: factor of integration or disintegration"
2. Jelka Vukobratović, Croatia
"The new paths and travels of *Ojkanje* singing"
3. Ferruh Özdiñer, Turkey
"Traditional dances of the exchanged population from Greece to Selcuk, İzmir"

17:45 – 18:00 Break

18:00 – 19:00 Afternoon session 3

Miscellanea

A. Karagöz shadow theater (panel)

Chairperson: Ardian Ahmedaja

1. Z. Gonca Girgin Tohumcu, Turkey
"Communicator behind cloak: *Karagöz* shadow theatre"
2. Ahmed Tohumcu – F. Merve Eken Küçükaksoy, Turkey
"Sound of identity: the music in the *Karagöz* shadow theatre"

20:00 Dinner
Evening event

Friday 20 April

9:00 – 10:30 Morning session 1

Topic: Crossing national boundaries/ intercultural communication

C. Transnational music and dance

Chairperson: Naila Ceribašić

1. Ersen Varli, Ozlem Dogus Varli, Turkey
"The musical production and its psychology of hidden differences of religious belief: an Alevi-Bektaşî district in Trabzon (East Black Sea Region, Republic of Turkey) and five strings' *Baglama*"

2. Dunja Njaradi, Serbia/UK
"Sheils Belly-dancing, but what is he doing' Čoček dance in the social poetics of Balkan societies"

3. Zdravko Ranisavljević, Serbia
"Whose dance is *Kolo*? *Kolo* in the dance traditions of the Serbs, Bosniaks and Roma from Serbia and Bosnia and Herzegovina"

10:30 – 11:00 Coffee break

11:00 – 12:30 Morning session 2

Topic: Crossing national boundaries/ intercultural communication

D. Crossing boundaries

Chairperson: Ana Hofman Gordana Blagojević, Serbia
"Dance as an emigrant: intercultural communication by salsa in Belgrade"

4. Joško Čaleta, Croatia
"Čigova Je 'Vo Pisma? - *Klapa* singing as an integral part of the southeastern European music repertoire"
5. Omer Barbaros Unlu, Turkey
"A henna night in Batman in the context of politics, popular culture, and dance"

12:30 Departure to "Bachilo" (Sheepfold hut). Traditional Macedonian cuisine from this region

17:00 Returning from "Bachilo"

18:00 – 19:30 Business meeting of the ICTM Study Group on Music and Dance in Southeastern Europe

20:00 Dinner

Saturday 21 April

9:00 – 10:30 Morning session 1

Topic: Nation, nationalism, folklore sacralisation A. Nation, nationalism

Chairperson: Mehmet Ocal Ozbilgin

1. Liz Mellish, UK
"Performing ethnicities – but whose? Dance performances by co-located ethnicities in multicultural Banat"

2. Onur Sonmez, Turkey
"Idealistic (Ulucu) pop in the context of pragmatic usage of music"

3. Colin Quigley, USA
"Obstacles to a 'de-nationalised' approach to the music and dance of Transylvanian string bands posed by multiple terminologies and concomitant differences in theoretical perspective"

10:30 – 11:00 Coffee break

11:00 – 12:30 Morning session 2

Topic: Nation, nationalism, folklore sacralisation

B. Folklore sacralisation

Chairperson: Colin Quigley

1. Iva Niemčić, Croatia
"Portraits of professional female dancers"
2. Mehmet Ocal Ozbilgin, Turkey
"The effects of intermigration between southeastern Europe and Anatolia on traditional dances"
3. Dave Wilson, USA
"Teškoto and national sentiment in Macedonia: ascribing meaning, experiencing tradition"

13:00 – 14:00 Lunch

14:00 – 16:00 Afternoon session 1

Topic: Minorities

A. Romani musical culture

Chairperson: Lozanka Peycheva

1. Carol Silverman, USA
"DJs and Balkan Gypsy music: issues of appropriation and representation"
2. Mladen Marković, Serbia
"Gypsy magic: filters, influences and consequences on Serbian violin tradition in the first half of 20th century"

3. Serpil Murtezaoglu, Turkey
"Romany culture, dance and music in Istanbul in the context of social change"

4. Ventsislav Dimov, Bulgaria
"Pan-Balkan musical practices in the fields of recorded ethnomusic – the role of Roma musicians"

16:00 – 16:30 Coffee break

16:30 – 18:30 Afternoon session 2

Topic: Minorities

B. Other minorities' cultures

Chairperson: Margaret Beissenger

1. Aida Islam and Stefanija Leshkova Zelenkovska, Macedonia (FYROM)
"Changes in the musical tradition as a reflection of the modern musical trends"

2. Belma Kurtişoğlu, Bülent Kurtişoğlu, Turkey
"Hidden Latin in Thrace: Notyalılar"

3. Efthymiou Lampros, Greece
"Intercultural examples in Greek Thrace: Pomaks, ethnic Greeks and Gagauz sing a Pan-Balkan myth"

20:00 Dinner
Evening event

Sunday 22 April

9:00 – 10:30 Morning session 1

Miscellanea

B. Music and Dance in Romania: Traditions in Transition (panel)

Chairperson: Carol Silverman

1. Anca Giurchescu, Denmark/Romania
"How traditional are the "traditional dances" in present days Romania?"

2. Margaret Beissinger, USA
"Music-making at traditional weddings in pre- and post-1990 Romania" Speranța Rădulescu, Romania
"The preservation of traditions as a way of rejecting an oppressive social order" 10:30 – 11:00 Coffee break

11:00 – 12:30 Morning session 2

Topic: Organology

Chairperson: Joško Čaleta

1. Abdullah Akat, Turkey
"The structural changes in the process of adaptation of the Black Sea Kemenche to the changing conceptions on performance"

2. Enver Mete Aslan, Turkey
"The place of Lute, a classical Turkish musical instrument, in Elaziğ and Şanlıurfa folk music"

3. Marija Šorak, Serbia
"The instrumental practice of 'ćemane' player Stojan Stojanović: the life of one marginalised tradition"

13:00 – 14:00 Lunch

14:00 – 15:30 Afternoon session 1

Miscellanea

C. Different approaches

Chairperson: Belma Kurtişoğlu

1. Sonja Zdravkova Djeparoska, Macedonia (FYROM)
"Culture, boundaries and their implementation in the field of dance"

2. Hale Yamaner Okdan
"A suggestion of term classification: under the concept of Turkish folk dance education"

3. Branka Kostic Marković, Macedonia (FYROM)
"Polyphonic female group singing in Macedonia - or is it a multipart? (terms and confusion) "

15:30 – 16:00 Coffee break

16:00 – 17:00 Afternoon session 2

Miscellanea

D. Music and dance in a fresh interpretation

Chairperson: Elsie Ivancich Dunin

1. Rumiana Margaritova, Bulgaria
"Saz across the border: maintenance of a Turkish traditional practice in Bulgaria"

2. Şebnem Sençerman, Turkey
"Music and dance of imagined an-

cestors in (re)constructing / reinforcing African-Turkish collective identity: observations from the revived calf festival in Izmir Turkey"

17:00 – 17:15 Break

17:15 – 18:30 Final discussion

20:00 Closing ceremony

20:30 Dinner
Farewell Party

Monday 23 April

10:00 Departure for Skopje

News on the upcoming 7th Symposium of the ICTM Study Group on Music and Minorities

7–12 August 2012.

Zefat Academic College, Zefat, Israel.

On behalf of the program committee and the local organiser I may inform you that 32 abstract proposals have been accepted. The papers will deal with the following themes:

1. Music and Minority Nationalisms
2. Representation of minority musics in film and video
3. Music Education and Cultural Identity in Minority Groups.
4. Methodology in the Study of Music and Minorities

Costs: There is no registration fee but costs of travel and accommodation will have to be covered by participants.

Local organiser: Essica Marks, Zefat Academic College.

Language: English.

Social Program

There will be offered a welcome reception, evening concerts and an excursion for free. An additional excursion can be booked.

Location

Zefat Academic College is situated in the city of Zefat in the very north of Israel. Located at an altitude of 900 me-

ters (2,953 ft), Zefat is the highest city in the Galilee and of Israel. Due to its high altitude, Zefat experiences warm summers and cold, often snowy, winters. Since the sixteenth century, Zefat has been considered one of Judaism's Four Holy Cities, along with Jerusalem, Hebron and Tiberias; since that time, the city has remained a centre of Kabbalah, also known as Jewish mysticism. Due to its beautiful setting surrounded by pine forests and its mild mid-year temperatures, Zefat has become a summer holiday resort frequented by Israelis and foreign visitors.

The college consists of three main buildings and our meeting will take place at the main building which has rooms that can accommodate about 100-120 people. The rooms are equipped with all the technical equipment necessary for academic presentations. There are coffee break areas and a dining room.

Accommodation

1. **College dormitories** – small apartments of 2 rooms (two people in one apartment), possibility for two beds in the room for couples, bathroom in the apartment, refrigerator, cooking gas stove. 10 minutes walk from the college. USD 40 per person (discount for couples). Breakfast is not included, but we can buy products for every apartment and people will pay something for that.
2. **Hotels:**
Ron Hotel USD 160 (breakfast included) double room, USD 130 single room (for one night). Tel. 972-4-505539493 hotelron@zahav.net.il. 5 minutes walk from the college.
Tel-Aviv Hotel – USD 150 double room, USD 120 single room (for one night, breakfast not included). Tel 972-4-6972555 (no e-mail address). 10 minutes walk from the college.

Travel

Delegates should fly to International Ben Gurion Airport. There is a train from Ben Gurion Airport to Akko sta-

tion 24 hours a day. Should there be a large enough number of people arriving at the airport at approximately the same time, the Local Arrangements Committee can arrange transportation from the airport to Zefat as well.

Registration and further information: essica@el-rom.org.il.

News on the upcoming 3rd Symposium of the ICTM Study Group on Music of the Turkic Speaking World

1-2 December 2012.
Cambridge, UK.

We are delighted to announce that the Third Symposium of the ICTM Study Group on Music of the Turkic Speaking World will take place on 1-2 December 2012 at the University of Cambridge, UK.

The title of the Symposium is “**Popular Culture in Turkic Asia and Afghanistan: Performance and Belief**”

The popular culture of this area is unique and contains many specific genres. Even though in the past many traditional forms of music culture had been adapted to religious purposes, during later centuries they have taken on a different appearance. Today when the development of TV and radio is global, influencing daily life and transforming the original practice of local performances, music has become an enclave where features of the past and present are intertwined. Popular music conveys a number of references to previous music and its religious connections, and our task is to focus on such cases.

Papers will address the following themes:

What is the definition of popular culture at the beginning of the 21st century? What role does music play in it? How important are religions and beliefs in this process? What are the main forms of music and religious connections in 21st century music performance?

Two keynote speakers have been named:

Professor Nicholas Cook (University of Cambridge)

Dr. Alexander Djumaev (University of Central Asia)

Numerous abstracts submitted by contributors from 25 countries have been reviewed by Programme Committee (Siddharth Saxena, Firuza Melville, Razia Sultanova from University of Cambridge, Dorit Klebe from Germany, and Janos Sipos from Hungary).

The Symposium's Program will consist of several different panels on music of the Turkic Speaking World including a session on Iran-Turan, a film session, composers' music session, newly published books presentations, etc. Focusing on the theoretical and practical issues, the Symposium will be illustrated by the three evening performances by musicians from Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Turkmenistan, Turkey and Afghanistan, turning into a Symposium-Workshop.

We look forward to seeing you in Cambridge in December!

News on the upcoming 2nd Symposium of the ICTM Study Group on Performing Arts of South-east Asia (PASEA)

14-19 June 2012.
Manila, Philippines.

The 2nd Symposium of the ICTM-PASEA study group will take place at the National Commission for Culture and Arts, which is housed in the Intramuros — the 16th century walled city in Manila. The papers, panels, lightning presentations by young researchers and video presentations will be based on the following themes.

THEME I: (RE)PRODUCING SOUTHEAST ASIAN PERFORMING ARTS — TRADITIONS IN THE HERE AND NOW

In the modern world, local traditions are reconstructed in new and myriad ways that are more intelligible when seen in the context of intense interna-

tional movements of peoples, ideas, images, technology, and money. The influx of tourists and foreign workers of all types, the infusion of multinational capital, and the diffusion of peoples away from the region have all worked to situate Southeast Asia as an important nexus in an increasingly intricate network of global exchange.

In this symposium, we seek to understand the complex pragmatics behind the reconstructions and re-contextualisations of Southeast Asian performing arts traditions vis-a-vis the "here and now". In particular, we aim to interpret the meanings and motivations behind the initiatives of various agencies – from local grassroots communities to formal ideological apparatuses such as government and market institutions – to (re)produce "traditions" at specific times and in particular places in Southeast Asia and the Southeast Asian diaspora. In this context, we consider the following issues:

Local Identity Formation

How do Southeast Asian communities (re)construct their identity through the performing arts, considering the impact of globalisation and new contexts? How do performing artists or culture-bearers mark their distinctiveness amidst change in their environment?

Tourism and Commodification

The influx of tourists and the cultural performances designed for this clientele pose a number of questions relative to the music and dance found throughout the region. What is the impact of tourism on Southeast Asian performing arts? What are the specific effects of tourism on the culture-bearers and their performing arts traditions? What kinds of subjectivities and identities are forged when folk traditions are "staged" into cultural presentations for tourists? What is the impact of global production modes and employment patterns on cultural recreation? What is the role of mass media in the process of promoting tourism? Is there a reduction or redefinition of ritual or religious justification of performances put on for tourists?

Institutionalizing Southeast Asian Performing Arts Traditions in Modern Multicultural Music Education

What political dynamics in Southeast Asia propel the inclusion of local musics into mainstream, often Western-based — or otherwise "modern" — music education? What is the role of governmental and non-governmental cultural initiatives such as the "School for Living Traditions", the UNESCO Intangible Cultural Heritage (ICH) program and other educational initiatives vis-a-vis Southeast Asian performing arts?

THEME II: Southeast Asian Bodies, Music, DANCE AND OTHER MOVEMENT ARTS

Focusing on movement arts and their relation to music, dance and theatre, individual papers and panels will focus on —

Movement arts and the Southeast Asian body, as well as Movement arts, Music, Ritual and Theatre.

THEME III: NEW RESEARCH

Please see our preliminary program and local arrangements at the [Study Group's website](#). Under Study Group Symposia click on 'Symposium 2012'.

We will hear evening performances by a Kalingga group, Madrigal Singers, an Acehnese Saman demonstration, and other concerts. An excursion outside of Manila will take us to Tagaytay & Alfonso to see Tagalog Firewalkers. You are invited to join us for a stimulating and enjoyable Symposium.

See you in Manila!

Announcements — Related Organisations

Call for Participation: Ecomusicologies 2012

30-31 October 2012

New Orleans, United States

Deadline for submissions: 16 April 2012

Pre-Conference (Live & Virtual) to the AMS/SEM/SMT 2012 Joint Annual Meeting

The AMS Ecocriticism Study Group and the SEM Ecomusicology Special Interest Group invite submissions on research from any academic field related to any issues of and around ecomusicology (ecocritical, ecological, environmental studies of music and/or sound), which is broadly construed as the dynamic relationships between culture, music/sound, and nature/environment, in all the complexities of those terms.

Please visit [this link](#) to see the complete Call for Participation.

3rd Rothenfels Dance Symposium: The Variety of European Dance Culture from 1420 to 1820

6-10 June 2012

Rothenfels, Germany

A conference for amateur and professional dancers and dance historians

"In Britain, you have the hornpipe, a dance which is held an original of this country. Some of the steps of it are used in the country-dances here, which are themselves a kind of dance executed with more variety and agreeableness than in any part of Europe, where they are also imitatively performed, as in Italy, Germany and in several other countries" (Giovanni-Andrea Gallini, 1762).

In our 3rd Rothenfels Dance Symposium the focus will be on the variety of European dance culture – from social to stage dance and folk to courtly

dance – from the Early Renaissance to the end of the Napoleonic era. In particular we will investigate the manifold styles and dances of the individual countries, their social and political context and historical development. Another consideration will be the "journeys" of these dance forms, their dispersion to other European countries and their colonies, their reception, further development and impact as "cultural ambassadors" or even as political statements. Finally we will trace the travel routes of dancers and dance masters, their careers in different countries, the influence of local dance styles on their own development and their influence on the local dance culture.

The symposium features:

- A series of **lectures** conveying the current state of dance research.
- **Workshops** inviting you to discover new stylistic directions.
- **Short performances** providing new insights.
- A **bookstore** presenting a rich selection of dance books, music and recordings.
- **Social dance evenings** with live music to relax and end the day.
- And as the highlight of the symposium a **festive ball** in the style of the 18th century with period costumes.
- All participants are lodged at Burg Rothenfels so there is **ample opportunity for making acquaintances, discussing the lectures, and exchanging ideas** in an informal setting.

Lectures

Barbara Alge, Rostock: Die Mourisca aus Portugal und ihre Rolle als "Botschafterin" seit dem 15. Jahrhundert.

Christine Bayle, Paris, Carles Mas, Barbara Sparti, Rome: A Hit Tune Becomes a Hit Dance: The Travels of a Pavane through Italy, the Iberian Peninsula, France and Germany.

Karin Fenböck, Vienna: Wien in der zweiten Hälfte des 18. Jahrhunderts: Schmelzpunkt der Tanzkulturen?

Hubert Hazebroucq, Paris: French Dances in Foreign Descriptions: The Example of Johann Georg Pasch's Anleitung sich bei grossen Herrn Höfen und anderen beliebt zu machen (1659).

Gerrit Berenike Heiter, Cologne: Getanzte Vielfalt der Nationen und ihre Darstellung im französischen Hofballett (Ende 16. Jahrhundert – Mitte 17. Jahrhundert).

Guillaume Jablonka, Asnieres sur Seine: Italienisch-französische Tanztechnik auf der europäischen Bühne des späten 18. Jh.

Alexandra Kajdanska, Gdansk: Von Unterschiedlichen Tänzten: The Diary of Georg Schroeder and the Tradition of Dance Culture in Gdansk in the Second Half of the 17th Century.

Dora Kiss Muetzenberg, Geneva: The Polish Dance: A Comparative Approach.

Tiziana Leucci, Les Lilas: From Pietro della Valle to Gaetano Gioja: or the Curiosity for the "Others". The Interest for Indian Dances and Oriental Customs (& Costumes) in Europe (1663–1821).

Milo Momm, Berlin: Katalonien als Kreuzungspunkt zwischen Burgund und Italien. Ein neuer Blick auf das Cervera-Manuskript (1496) unter dem Neigungswinkel des Kulturtransfers.

Marko Motnik, Vienna: Die italienische Tanzkunst am Wiener Hof und der Tractatus de arte saltandi von Euangelista Papazzone (c. 1572–75).

Hannelore Unfried, Vienna: Cotillon: die Mazurka wird "German".

Ana Yepes, Paris: From the Jácara to the Sarabande.

Workshops

Anne Daye, London: The French Contredanse in England, Scotland and Ireland.

Dora Kiss-Muetzenberg, Geneva: The Polish Dance.

Carles Mas, Paris: The Iberian Pavana by Jaque.

Anna Karin Ståhle, Lindigö: La Escuela Bolera.

Hannelore Unfried, Wien: Gestampft, Geschlagen, Gewählt - Mazurka im frühen 19. Jahrhundert.

Nicoline Winkler, Eberbach: Das Repertoire der Pariser Opernbälle im frühen 18. Jahrhundert.

Social Dance Evenings

Ingo Günther, Berlin: Der Figurenländler des 18. Jh.

Alan Jones, Paris: Spanish Minuet Improvisation.

Jørgen Schou-Pedersen, Copenhagen, Uwe Schlottermüller, Freiburg: Budapest, Cairo, Peking – On the Road with Dubreil and Delpêch.

Short Performances

BarockTanzEnsemble contrettem(p)s berlin: Scenes from Lambranzi's "Curieuse Theatralische Tantzschul".

Cracovia Danza, Cracow: "Ballet des Nations"

Irène Ginger, Hubert Hazebroucq, Paris: "A Few Metamorphoses of the Minuet".

Ana Yepes, Paris: Spanish Baroque Dances.

Additional features:

- a bulletin board to display information: performances, courses, publications, etc. (bring sufficient copies for distribution)

- a conference proceedings volume containing the lectures

Conference languages: German and English

What to bring:

- comfortable clothing and dance shoes.
- for the ball: dressy attire or an 18th century costume.

Scientific Committee

Barbara Sparti (dance scholar, author of numerous publications on Renaissance Dance)

Prof. Carol G. Marsh (musicologist, co-author of Musical Theatre at the Court of Louis XIV)

Jørgen Schou-Pedersen (music pedagogue, dance researcher and dance pedagogue)

Uwe Schlottermüller (editor of Instruction pour dancer, J.G. Pasch: Anleitung sich bei grossen Herrn Höfen und anderen beliebt zu machen, 1659)

Markus Lehner (author of A Manual of Sixteenth-century Italian Dance Steps)

For further information, please contact

Markus Lehner, Mühlfelder Str. 18b, D-82211 Herrsching.

Tel. 0049-(0)8152-5248, Fax. 08152-981509

Email: markus.lehner@online.de

Detailed information about the program, the presenters, and the conference centre can be found at www.burg-rothenfels.de.

Begins on Wednesday, 6 June 2012 with dinner at 6:30 PM. Registration and check-in from 3 PM

Ends on Sunday, 10 June 2012 with lunch at 12:30 PM.

Part-time enrolment is not possible. Registration is limited to 80 participants. Prompt registration is recommended.

Accommodation and meals per person for the entire conference	
Single room	EUR 219.00
Double room	EUR 190.00
Quadruple room	EUR 167.00
Dormitory room	EUR 140.00 (Students)

Conference registration	
EUR 220.00 (regular)	EUR 140.00 (students)

Send your written registration request to:

Verwaltung Burg Rothenfels, 97851 Rothenfels, Tel. 0049-(0)9393-99999, Fax. 09393-99997

Email: verwaltung@burg-rothenfels.de

Web: www.burg-rothenfels.de

Registration may be made by mail or Internet.

Reduced fees for dormitory rooms and conference registration are available for currently enrolled students under 27 and the unemployed.

Early registration: A 10 euro rebate will be applied to registrations received prior to 6 April 2012.

Cancellation fee: the reduced conference registration fee will be charged for cancellation 7 days or less before the beginning of the symposium.

Terms: The Burg Rothenfels administration assumes no liability for accidents or injuries sustained during the conference.

Location: Burg Rothenfels lies on the Main River between Lohr and Wertheim. It can be reached by train (to Lohr, Gemünden, or Wertheim) and then by bus (at the bus stop "Bergrothenfels"); by car (Autobahn A3), take the exit Markt-heidenfeld or Rohrbrunn. Further details and carpooling information can be found on the Burg Rothenfels website.

Please include in your registration

- Name/address/telephone or e-mail
- Symposium number (226) and short title
- Your choice of accommodation

Call for Papers: "Participatory Pop: Audiences, Life Styles and Fan Culture in 20th Century Southeast Asia"

10-12 January 2013
Jakarta, Indonesia

This workshop focuses on Southeast Asian popular music and its connection to the emergence of new audiences recognised by distinct modern and fashionable lifestyles. People throughout twentieth century Southeast Asia, articulated notions of ethnicity, religion, class, gender, generation, modernity, nationalism, cosmopolitanism and a host of other 'isms', in commercially produced music intended for mass consumption. Through the consumption of popular music, social identities are made audible and visible in life styles. This allows us to explore from the angle of popular music processes of social differentiation and social transformation.

Southeast Asian popular music studies are a burgeoning field with an emphasis on the producing side of the spectrum. Since the 1990s scholars working on other geographical areas have sought to go beyond the traditional divide within the field of popular culture studies between those focusing on either producers or consumers. Mainstream media are critically interrogated for the tendency to ridicule particular sections of the audience, especially fans, as passively consuming and infantile people. Instead, writers such as Lewis and Jenkins have shown fans to be a deterrent force in today's popular culture industry that actively engage in reproducing and appropriating, and often subvert pop music's initial meanings. We aim to address these and related matters in the specific context of 20th century Southeast Asia, where a music industry emerged as early as

1903 catering for its own distinct audiences and specific local markets.

The workshop is part of the project *Articulating Modernity; The Making of Popular Music in Twentieth Century Southeast Asia and the Rise of New Audiences* hosted by the Royal Netherlands Institute for Southeast Asian and Caribbean Studies (KITLV) in Leiden and funded by the Netherlands Organisation for Scientific Research (NWO). KITLV Jakarta acts as host for the workshop.

We aim to address those popular music audiences, the lifestyles, crazes and fashions and the various forms of participatory culture that have surfaced since the early 20th century and strongly endorse historical approaches. We solicit papers on the following possible topics:

- New musical fashions (dance crazes, clothing, slang, youth gangs, associated with particular genres or artists)
- Popular music and the press (the role of journalists, photographers, designers that have helped to shape particular taste and lifestyles).
- Cover bands (from imitation of 1960s American rock, cover bands to today's K-Wave clones, reunion concerts, and reality soaps like *Idols* or *Akademi Fantasia*)
- Fan Culture (fan clubs, fanzines and fan gatherings, both on and offline)
- Fandom and gender (from groupies to those looking for new glamorous role models)
- Antagonisms between consumer-turned-producer and the established industries (remix culture, piracy and other forms of creative appropriation)

We encourage colleagues to submit papers within the areas of anthropology, cultural studies, sociology, ethnomusicology, history and related fields. Paper proposals, not exceeding 300 words, should be sent to the programme committee no later than 30 April 2012. Once accepted we expect those selected to submit a full draft of about 7.500 words by 1 November,

2012. Travel fare up to a maximum of € 1000,- and accommodation (3 nights) will be covered for those who submitted a full paper by that date. Papers will serve as materials for an edited volume that is due to be published in 2014.

The program committee consists of Henk Schulte Nordholt (KITLV), Patricia Spyer (Leiden University), Peter Keppy (NIOD) and Bart Barendregt (Leiden University / KITLV). All inquiries and abstracts can be sent to the latter, at barendregt@kitlv.nl

Call for Contributions: Special Issue of the Journal for Dance and Somatic Practices

Deadline for submissions: 31 October 2012

The Journal of Dance and Somatic Practices (jdsp.coventry.ac.uk) is accepting contributions for a Special Issue of the Journal dedicated to *Transcultural Perspectives on Somatic Practices and Research*.

Please visit the Journal's website to learn more, or download the complete Call for Papers from [this link](#).

ESEM Seminar 2012 – Music and Cultural Memory in post-1989 Europe

19-23 September 2012
Ljubljana, Slovenia

The XXVIII European Seminar in Ethnomusicology (ESEM) will take place from 19 to 23 September 2012 in Ljubljana, Slovenia and will be hosted by the Centre for Interdisciplinary Research and the Institute of Ethnomusicology of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts. The topic is "Music and Cultural Memory in post-1989 Europe."

For details see [Call for Papers](#).

Call for Papers: “East and West: Ethnic Identity and Traditional Musical Heritage as Dialogue between Civilisations and Cultures”

5-9 September 2012

Astrakhan, Russia

Submissions deadline: 15 April 2012

The Ministry of Culture of Astrakhan and the State Folklore Centre “Astrakhan Song” calls for participations to the upcoming International Symposium *East and West: Ethnic Identity and Traditional Musical Heritage as Dialogue between Civilisation and Cultures*, to be held in Astrakhan, Russia from 5 to 9 September 2012.

Themes

1. Ethnic Identity of Traditional Cultures of East and West in the Modern World: Myths and Reality.
2. Traditional Musical Heritage of East and West: Dialogue between Civilisations and Cultures.
3. Ethnomusicology: Issues of Studies.
4. Myth and Religion in Traditional Cultures of East and West at the Present-Day Stage: Interaction and Penetration.
5. Folklore Historiography. Computer Technologies and Archiving in East and West Traditional Cultures: From the Phonograph to the Digital Camera and Internet Resources.
6. Heritage of Medieval Traditions of East and West in Modern Author's texts.
7. The Composer and Folklore: Issues of Interaction.
8. Folklore Studies and Education. Modern Approaches to Training Specialists in the Field of Folklore and Folklore Studies by Scholars from Various Countries of Europe and Asia.
9. Ensemble Instrumental Performance as a Field of East and West

Interaction in the World Musical Culture.

10. Musical Ethnic Aspects of Modern Conflict Resolution.
11. Cognitive Musicology - the Science of the 21st Century.

Deadline for submissions: 15 April 2012

Abstracts (maximum 350 characters) should be submitted along with applicant's full name, affiliation, contact address (postal and electronic), and telephone/fax number.

Please send all abstracts via e-mail to helena@astrasong.ru. For all other enquires please contact Dr. Helena Shishkina telephonically at +8 908 613 78 61.

Reports from ICTM National and Regional Representatives

Australia & New Zealand

by Dan Bendrups, Chair of Regional Committee



1. Regional Committee Executive 2012-2013

Elections for the 2012-2013 Executive were announced in 2011, with nominations closing in October. Only one nomination was received for the position of Chair, and one for the position of Secretary, therefore an election was not required. Representative appointments from IASPM-ANZ, NZMS and MSA were received in due course, with the following results:

- Chair: Dan Bendrups
- Secretary: Kirsty Gillespie
- IASPM-ANZ: Kate Barney
- MSA: Jonathan McIntosh
- NZMS: Brian Dietrich

We thank these members for volunteering their services to the ICTM for the 2012-2013 period.

2. November 2011 Business Meeting

The ICTM-ANZ Regional Committee aims to hold a Business Meeting yearly, usually in conjunction with an existing regional music conference. The 2011 meeting was held at the Musicological Society of Australia National Conference in Perth on 2 December. Minutes from this meeting can be obtained by contacting the Chair, Dan Bendrups, at d.bendrups@griffith.edu.au.

3. ARC Success

The Regional Committee is proud to congratulate ICTM members who were successful in gaining Australia Research Council Discovery Project funding in 2012. These projects are described below:

Patrick, Stephen (et. al.) *Early collections of Warlpiri cultural heritage and resulting community access needs in remote desert Australia*, \$530,000 over three years.

Led by Warlpiri elder, Steven Wanta Patrick, this project will assess collections of Warlpiri cultural heritage. It will address the enormous Warlpiri interest in gaining access to their cultural heritage, and using these for local initiatives that improve youth engagement with tradition, dialogues across generations and cultures, and community well-being.

Kartomi, Margaret (et. al.) *The changing identity and sustainability of the music-cultures and worldviews of the Riau Islands' sea nomads and sedentary Malays*, \$330,000 over three years.

This project explores the music-cultural identity and related socioeconomic dilemmas of remote Sea Nomads vis-à-vis the Muslim Malays in the industrialising Riau Islands. It will further Australians' awareness of the intercultural contexts in which they work and help maintain Australia's leadership role and ongoing engagement with the Asia-Pacific.

4. Honour for Margaret Kartomi

The title of Queen has been bestowed upon a Monash University researcher for her work in reconstructing the origins of the Indonesian province of Lampung's traditional musical instruments. Professor Margaret Kartomi from the University's School of Music – Conservatorium, was invited by the Governor of Lampung, Drs Sjachroedin ZP, to take the formal title of 'Ratu Berlian Sangun Anggun' which translates to 'Beautiful Queen Jewel'. The title is normally reserved for Lampung clan members and formerly for royalty. The region of Lampung is found within Indonesia's largest island, Sumatra. Professor Kartomi began researching Lampung traditional music in 1983.

Full story available at www.monash.edu.au/news.

Austria

by Thomas Nußbaumer, Chair of National Committee



At the 2011 Annual Meeting of Austria's National Committee held on May 29, 2011 in Vienna a new board composed by Thomas Nußbaumer, Regine Allgayer-Kaufmann, Gerda Lechleitner, Bernd Brabec de Mori, Ursula Hemetek, August Schmidhofer, Hande Sağlam and Gerd Grupe was elected. The term of office is scheduled for two years.

The 2011 Annual Meeting was held during 27-28 May in Vienna (venue: Institute of Musicology, University of Vienna) as a Joint Meeting of the Austrian National Committee together with the National Committees of Slovenia, Croatia, and Slovakia. The following three panels were held: "Intercultural Music Psychology", "Future Challenges in Ethnomusicology 1: Do we need Disciplining Ethnomusicology?", "Future Challenges in Ethnomusicology 2: Field Research", and "Future Challenges in Ethnomusicology 3: University Education".

The Austrian members have been active in participating in several ICTM Study Group meetings. The local organiser of the 19th Meeting of the Study Group on Historical Sources of Traditional Music in Vienna, March 6-10, 2012 (conference venue: Austrian Academy of Sciences) was Gerda Lechleitner, board member of the Austrian National Committee. In the framework of the meeting the Austrian National Committee organised on 8 March an evening at the Burgenland Croatian Centre (Hrvatski Centar) in Vienna themed "Living Tradition. A performance".



Farewell celebration upon Gerlinde Haid's (left) retirement. Vienna, 30 June 2011.

The members of the Austrian National Committee give account of the following activities and publications:

1. Institute for Musicology at the University of Vienna

- In June 2011 Gerhard Kubik has been awarded a two years research grant from the Austrian Science Fund (FWF). Project title: "Individual Histories of East African Musician-Composers".
- November 2011: Release of a collection of papers entitled *Klangfarbe – Vergleichend-systematische und musikhistorische Perspektiven*, ed. by August Schmidhofer and Stefan Jena, Frankfurt a. M. 2011.
- November 19 2011: Gerhard Kubik was appointed Honorary Member of the *Society for Ethnomusicology* in Philadelphia.
- February 2012: Field-research in Northern Uganda by August Schmidhofer.

2. Institute of Folks Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna

- In June 2011 Gerlinde Haid, long-standing head of the Austrian National Committee, professor for Theory and History of Folk Music at the *University of Music and Performing Arts Vienna* and head of the *Institute of Folks Music Research and Ethnomusicol-*

ogy, has retired. On this occasion the institute organised a big event as farewell celebration including the presentation of the Festschrift *Musikalien des Übergangs* [Editor's Note: see October 2011 *Bulletin of the ICTM* for more details on this volume]. Ursula Hemetek has overtaken her duties as the head of the institute since January 2011.

- Release of a collection of papers entitled *European Voices II*, ed. by Ardian Ahmedaja, Vienna et. al. 2011 (Schriften zur Volksmusik 23). See more on page 51.

Department for Musicology, University Mozarteum Salzburg/Innsbruck

- Collection of papers entitled: *Volksmusik in den Alpen – Standortbestimmungen. Festschrift für Josef Sulz zum 80. Geburtstag*, ed. by Thomas Nußbauer, Innsbruck 2011. See more on page 52.

Bulgaria

by Rosemary Statelova,
Liaison Officer

Angela Rodel, US-born ethnomusicologist from the USA living in Bulgaria while working on her doctoral thesis (UCLA), has recently reviewed my new book, "Foreign Culture Up Close: The actual Musical Prac-



tices of the Lusatian Sorbs in Germany", as follows:

One notable recent publication is Rosemary Statelova's book *Foreign Culture Up Close: the actual Musical Practices of the Lusatian Sorbs in Germany* (2011, Sofia: Institute of Art Studies Publishing House). While studying the "other" may be old hat for Western ethnologists who have inherited the Boasian-Malinowskian tradition of exploring cultures different from one's own, Bulgarian scholars have traditionally stuck to the Herderian line of investigating the self so as to better understand the "authentic" core of the nation. Statelova's book is the first Bulgarian monograph to reverse the trend – an Eastern European researcher examining a Western European "other" – a process which the author skillfully and self-reflexively explores alongside the music of this Slavic-speaking minority in Germany.

China

by Xiao Mei (萧梅), Chair
of National Committee



There are two authoritative institutions that research traditional and folk music in China. One is the Institute of Traditional Music in China (ITMC); another is the Music Society of China's Minorities (MSCM). Both institutes will hold their annual symposia this year.

The 17th Conference of the ITMC will be held in Xi'an Conservatory of Music on 10-15 July 2012. The theme of this conference is "Theory, methods and practices of regional music research". There are five sub-topics: 1) Music culture of the Yellow River Basin; 2) The law of Intangible cultural heritage and the present situation of protection; 3) Research of music ecology; 4) The relations between traditional music and new technologies; 5) New research.

The 13th Conference of the MSCM will be held in Xinjiang Normal University on Jul.17-27, 2012. The themes of this conference are: 1) Music of minorities; 2) Transboundary folk music; 3) Reform of music teaching; 4) New research.

Xi'an is one of the Four Great Ancient Capitals of China, having held the posi-

tion under several of the most important dynasties in Chinese history, with more than 3,100 years of history, the city was known as Chang'an before the Ming Dynasty. Xinjiang is an autonomous region of China. It is home to a number of different ethnic groups including the Uyghur, Han, Kazakh, Hui, Kyrgyz and Mongol. More than a dozen autonomous prefectures and counties for minorities are located in Xinjiang.

Scholars who are interested in traditional and folk music are welcome to take part in these two conferences in China. For attending the ITMC conference please contact mzyyhx17@163.com; for attending the MSCM conference please contact nianhui13@sina.cn.

In addition, an International Symposium on Traditional Music in Contemporary Society will be held in Shanghai Conservatory of Music on 29 June 2012. The symposium follows after the Executive Board meeting of ICTM on 27-28 June, and it will be hosted by the Research Institute of Ritual Music in China (RIRMC), and the Anthropology of Music Division E-Institutes of Shanghai Universities. We are honoured to welcome the Executive Board members of ICTM to the symposium for academic exchanges with young Chinese scholars.

Czech Republic

by Zuzana Jurková,
Liaison Officer

In July 2011, the ICTM Executive Board proposed – and, after her agreement, appointed – Zuzana Jurková to the position of Liaison Officer for the Czech Republic.

Zuzana Jurková is an associate professor and head of the Institute for Ethnomusicology at the Faculty of Humanities of Charles University, Prague. She is co-founder of the ICTM Study Group Music and Minorities. Recently she has also been involved in urban studies.

Publications of ICTM members

Tyllner, Lubomír, 2010: Tradiční hudba: hledání kořenů. (Traditional Music:

Searching for the Roots.) Praha: Academia, 233 pp.

Jurková, Zuzana – Seidlová, Veronika, 2011: "Hare Krishna Mantra in Prague Streets: the Sacred, Music and Trance." *Urban People* 2, pp. 195 – 220.

Activities

- 2-11 April 2011: Daniela Stavělová participated as a teacher in the IPE-DAM – Erasmus Intensive Program Movement of the Past and Present in the series Seminars for New Ethnochoreologists, organised by Dance Studies, Department for Music, Norwegian University for Sciences and Technology in Trondheim. Project coordinator was Prof. Egil Bakka.
- May 2011: International Colloquy for Ph.D. students of ethnomusicology at the University of Music and Performing Arts, Vienna, and Faculty of Humanities of Charles University, Prague held in Prague.
- 19-22 May, 2011: Meeting of the ICTM Sub-study group of Round Dances – 19th Century Derived Couple Dance -- was hosted by Daniela Stavělová and assisted by Dorota Gremlicová and the Institute of Ethnology of the Academy of Sciences of the Czech Republic.
- June 2011: International round table Theory and Method in Urban Ethnomusicology. Faculty of Humanities of Charles University, Prague. Selected papers will be published in *Urban People* 2/2012.

Denmark

by Lene Halskov Hansen,
Chair of National
Committee

Ethnomusicology and ethnochoreology in Denmark involves researchers and students from institutions as well as freelancers from all over the country, though Copenhagen is centre of the activities. Together the members represent a variety of directions around musicology, dance studies, cultural studies and religion.



Yet no formal study has ever been established within the field.

Though limited in membership numbers, and even though the National Committee receives no governmental support, the activity level is still high.

The annual programme consists of three-four membership meetings with invited guest lecturers.

The primary aim of these activities is to create opportunities for researchers to present their material, to generate interesting discussions and to present the field to insiders and outsiders, old members and potential newcomers in the field and to create interdisciplinary networks. For this reason we invite speakers from research institutions as well as freelancers representing different disciplines. Whenever possible live performances during the annual meetings play an important role in presenting a more expressive aspect of the theme. All activities are open to the public.

The annual themes have covered a variety of topics over the last three years as: "From Portuguese Fado to Kroncong from Java Scenes", "Transcultural flows and identity politics in popular music from Post-Soviet St. Petersburg", "Bulgarian song expression", "Music and dance of Pan-Balkan and West European fusion – the contemporary *manea* phenomenon in Romania" and "The creative meeting between composers and a musician who plays shakuhachi". In 2010 we organised a panel seminar at the department of Music at the University of Copenhagen about different aspects on fieldwork with the specific goal to illustrate the theme interdisciplinary by bringing together researchers and others from different disciplines.

Members of the board have participated in ICTM and ICTM related conferences: Eva Fock has participated of the British Forum for Ethnomusicology's conference in Oxford, 2010. Anca Giurchescu had a panel presentation with Speranța Rădulescu on "Music and Dance of pan-Balkan (and Mediterranean) fusion: the case of the Romanian *manea*" at the Symposium of the Study Group on Music and Dance in Southeastern Europe,

Izmir, Turkey, 2010, and attended the 26th Symposium of the Study Group on Ethnochoreology with the paper "A disputed issue: Contemporising (Safeguarding) the Ritual *Căluș* (Romania)" [to be published in 2012], Třest, Czech Republic. On 23 July 2009 Anca Giurchescu became a Doctor of Letters honoris causa of the Roehampton University, London.



The contemporary manea phenomenon

Publications

- Fock, Eva (2011): *På Tværs af musik*. København: Wilhelm Hansen Musikforlag
- Fock, Eva (2009): "Multicultural Europe" in Minette Mans: *Living in Worlds of Music - A view of Education and Values*. New York: Springer, pp. 135-140.
- Fock, Eva (2009): "Experiences from a High School project in Copenhagen. Reflections on Cultural Diversity in Music Education" in Bernd Clausen, Ursula Hemetek, Eva Säter, EMC (red.): *Music in Motion - Diversity and Dialogue in Europe*. Bielefeld: Transcript Verlag, pp. 381-394.
- Giurchescu, Anca and Rădulescu, Speranța (2011): "Music and Dance of pan-Balkan (and Mediterranean) fusion: the case of the Romanian manea" in *Proceedings. Second Symposium of the ICTM Study*, pp. 42-52.
- Giurchescu, Anca and Rădulescu, Speranța (2011): "Music, Dance and Behaviour in a New Form of Expressive Culture: The Romanian Manea"

in *Yearbook for Traditional Music*. Vol. 43: 1-36.

- Halskov Hansen, Lene (2009): „De Splittergale på farten i – I spændingsfeltet mellem gårdsang, galskab og kultur” i *Norsk Folkemusikklag, Nasjonal avdeling av ICTM, nr. 23*. Oslo: Novus forlag, pp. 66-78.
- Michael Hauser (2010): *Traditional Inuit Songs from the Thule Area. Transcriptions and Investigations of Traditional Songs from the Thule Area recorded by Erik Holtved in 1937 and Michael Hauser and Bent Jensen in 1962*, vol. I-II. København: Museum Tusulanum.

Hungary

by Katalin Kovalcsik, Chair of National Committee



ICTM currently has 11 Hungarian members, all of them have been researchers of the Institute for Musicology (IM) of the Hungarian Academy of Sciences (HAS). Their membership is financed by the HAS. As of 1 January 2012 the IM has become part of the newly formed Research Centre for Humanities of the HAS. The IM's new director is **Pál Richter**, who is known by the international research community also as the Chair of the XXVI European Seminar in Ethnomusicology (ESEM) organised in Budapest in 2010. He also holds the position of the Head of Research Department of Folk music, Folk dance and Archive. Professional researches in the field of ethnomusicology in Hungary are being carried out in the IM, cooperating in certain topics with the House of Traditions (Budapest).

It is a great pleasure and honour for us that after including the "busó-walking" (Hung. *busójárás*, Croatian: *pohod bušara*), an annual celebration of the šokci (Croats) living in the town of Mohács, Hungary (held at the end of the Carnival season) on the Representative List of the UNESCO's intangible cultural heritage in 2009, in 2011 the *táncház* (dance-house) method: a Hungarian model for the transmission of intangible cultural heritage has been selected as

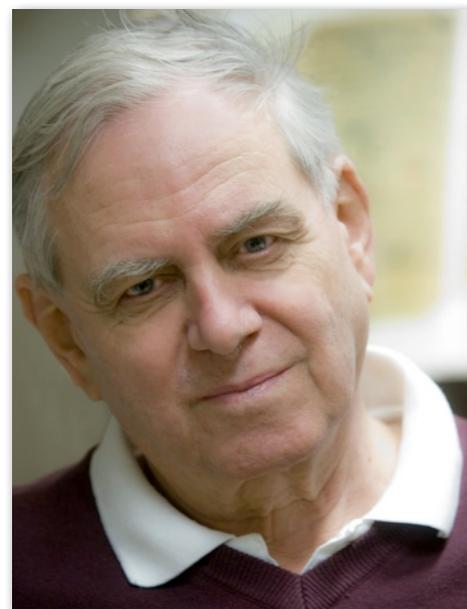
one of the Best Safeguarding Practices protected by the UNESCO.

We start our report with the commemoration of László Dobszay, Hungarian member of the ICTM, who passed away in 2011. The following reports were sent by colleagues about conferences, an exhibition, current researches, new books published, and a forthcoming DVD.

Sit tibi terra levis. Farewell to László Dobszay (1935–2011)

by László Vikárius, IM, Head of the Bartók Archive

I have never met another such all-round man in whose everyday work and constantly evolving life work scholarship, art, and pedagogy were so harmoniously united – all three with the same fervour and engagement. His pedagogy was a rarity, he could teach anybody at any level of education no matter how little or how much previous knowledge one had on the subject. It is no wonder that he actually taught on all levels from music school to PhD courses and beyond. He never avoided conflicts if he had to defend some cause. His pupils, however, always enjoyed his special attention. A family man of seven children, he possessed a gift and passion for building communities. Pedagogy as he practiced it reached far beyond what is customary. He organized study trips in Hungary and abroad for large groups of his students. These trips were prepared with almost artistic care. He provided many of his students with their very



László Dobszay. (Photo: Andrea Felvégi)

first opportunities to present their scholarly findings in Hungarian or international conferences. He kept a loving eye on his students' careers and life. At the same time, his election as president of the Széchenyi Academy of Letters and Arts in 2008 was an acknowledgement of his significance as an important and integrating cultural figure beyond his scholarship and pedagogy.

To sum up even the most important of his scholarly achievements is in itself a formidable task. *A hangok világa* [The world of tones, 1964–68], this masterly series of introductory books and exercises for training *solfeggio*, has made the name “Dobszay” widely known among music teachers and students alike into a “textbook” and a “method,” quite apart from the real author. Meanwhile he had left behind his early career as a music-school teacher to become a folk music and plainchant scholar. His monograph on the Hungarian folk lament (*A siratóstílus dallamköre zenetörténetünkben és népzeneinkben* [The melodic sphere of the lament style in Hungarian music history and folk music], 1983) earned him his title as “candidate” of the Hungarian Academy of Sciences while his later monumental dissertation on the repertory of Gregorian antiphon (*Corpus antiphonarum*, 2003) was his thesis for the title “Doctor of Science.” Apart from his enormous scholarly output and his many articles and books of more general interest on music, education, and liturgy, he initiated and organised scholarly research by creating workshops and schools. The various series of publications conceived and edited by him form an integral part of his achievements; these are basic in Hungarian and, in certain cases, international musicology. *Musicalia Danubiana*, launched in 1981 under the aegis of the Institute for Musicology of the Hungarian Academy of Sciences, is not only an important publication series of facsimiles and transcriptions of sources of Hungarian music history from the Middle Ages to the 19th century. It has also become a symbol of scholarly cooperation in East-Central Europe akin to Bartók's undertaking in folk music research. The new comprehensive research into sources made him capable of

writing the most significant new outline history of music in Hungary (*Magyar zenetörténet* [Hungarian music history], 1984, English trans. 1993) since Bence Szabolcsi's standard book.

The reestablishment of the Church Music Department at the Liszt Music Academy (University) in 1990 gave rise to several series of textbooks, source studies and anthologies; he himself contributed to these series by writing and editing a number of books. His masterly introduction to plainchant, *A gregorián ének kézikönyve* [Handbook of Gregorian chant, 1993] written in the form of a textbook-cum-anthology addresses the widest possible readership. He also had a decisive role in founding the Hungarian Church Music Society in 1992 and launching the periodical *Magyar Egyházzene* [Hungarian Church Music, 1993–], a journal open for different religions.

After his studies in composition and musicology at the Music Academy, and history at the University in Budapest, he taught music appreciation and chamber music classes at the Budapest Music School Organization. He started teaching at the Musicology Department of the Music Academy in 1966. At the same time, Zoltán Kodály invited him to join his Folk Music Research Group. It was there that he received vital impulses to his research into folk music and then liturgical monophony from the priest and musicologist Benjámín Rajeczky (1901–1989). He also found his life-long collaborator in all his later projects, Janka Szendrei, there. The three of them collaborated on the groundbreaking publication, *XVI–XVII. századi dallamaink a népi emlékezetben* [Hungarian melodies of the 16th and 17th centuries in the living tradition, 1979]. Apart from his interest in folk lament, his most important achievement as ethnomusicologist was the establishment of a new typology of Hungarian folksongs. His undertaking is sadly incomplete since only a large first volume could be published (*Catalogue of Hungarian Folksong types*, vol. I, with Janka Szendrei, in Hungarian 1989, English trans. 1992), despite his urgent efforts before his death to finalise the missing second volume. Fortunately, much of the typol-

ogy itself is in fact included in his book, *A magyar dal könyve* [An anthology of Hungarian songs, 1984], directed towards a more general public.

Schola Hungarica, founded in 1969, a long-standing choir and a true “school” for the performance of medieval monophony and early polyphony had quickly established itself as an internationally acknowledged specialised ensemble not only of what soon became known as “Hungarian Gregorian chant” but also of other special medieval traditions; it was, however, a workshop of contemporary composition, too. The long series of their yearly recordings brought early liturgical music close to the heart of believers and nonbelievers; early monophony and polyphony became both familiar and an intriguing new musical world. The project and publication series CAO-ECE (Corpus Antiphonarium Officii Ecclesiarum Centralis Europae, 1988–) aimed at reconstructing the historically changing liturgical practice of different centres based on an intelligent repertory analysis of all available sources. The series to which several of his students contributed has become an indispensable research tool.

The three-volume edition of antiphons (*Antiphonen*, 1999), published within the prestigious German series *Monumenta Monodica Medii Aevi*, yet another joint undertaking with Janka Szendrei, quite exceptionally presented the research results of Hungarian scholars as a “standard” for international scholarly work. Its basic idea is the classification of the varied European repertories of antiphons as preserved in different types of Hungarian liturgical sources based on a music analytical system inspired by systematic folk song research. Dobszay's role in the foundation and organization of the “Cantus planus” study group of the International Musicological Society with biannual conferences mainly in Hungary and proceedings also published there, made it obvious that his Early Music Department at the Institute for Musicology in Budapest had become one of the most important centres for plainchant research worldwide.

His firsthand experience as ethnomusi-

colologist of oral traditions was as evident in his work as historian as was his understanding of music from the perspective of a composer and performer (a choir conductor and occasional pianist). His sure and instantaneous judgement of the value of scholarly concepts, the quality of a work of music and its performance or of everyday practical questions, the crystal-clear logic of his thinking, the precise formulation of ideas and his beloved Latinisms in his way of expression made his utterances unique and unforgettable.

He must have been fully aware for years that his time was running out and he would not be able to realise everything he had envisaged so he made incredible efforts to work on his most special topics with unceasing energy despite his failing health almost to the last moment. We shall miss not only the exemplary scholar and the inspiring teacher but also the humanist thinker who was, however, always a musician who could articulate every moment in music, speech and life with perfect art.

Conferences

Ferenc [Franz] Liszt Memorial Meeting. For the 200th anniversary of the composer's birth, several programs and conferences were organized in 2011 that resulted in new researches and publications of his life and compositions. The memorial meeting was held in the building of the HAS, on 5th May with the participation of the doyen of the Hungarian ethnomusicology, Bálint Sárosi (b. 1925). Professor Sárosi presented his new results in the historical research of the rural instrumental musicians (published in Hungarian: *Muzsika* 2011. 54 (10): 22-24). Beside him, Lujza Tari had two conference papers about the Hungarian Rhapsodies of the composer in 2011.

György Martin Annual Meeting. This recurring meeting is organized by the Hungarian Ethnochoreological Society and the IM, HAS. In 2011 it was held on 23 November at the IM, supported by the Ethnochoreological Committee of the HAS, the Folk music and Folk dance Section of the Hungarian Ethnographical Society and by the Hungarian Section of the ICTM. The program started

with László Felföldi's commemoration about one of the first Hungarian ethnochoreologists Marián Réthei Prikkel, for his 140th birth anniversary. According to the tradition of the Martin meetings, the following speakers were the young scholars who had won prizes on the 2011 submission of the György Martin Foundation. Five students had papers about their investigations on traditional folkdances, folk music instruments and folklore revival phenomena.

Virtual Exhibition: Weddings in Eastern Europe

A virtual audio exhibition called 'Weddings in Eastern Europe' has been published on the [DISMARC portal](#) (Discovering Music Archives) and [Europeana.eu](#), which is a single access point to millions of books, paintings, films, museum objects and archival records that have been digitised throughout Europe. Using music, pictures, video and manuscripts, the exhibition compares wedding rituals in Hungary, Lithuania, Poland and Slovenia.

Extract from the introduction: *'In traditional cultures, the wedding was one of the most important and complex of all social ceremonies, with its own music repertoire. Although wedding ceremonies from Eastern Europe were essentially similar, local customs varied from region to region, as well as from country to country. Ceremonies and rituals reflected concerns with longevity, fertility, prosperity and happiness. Despite inevitable changes wrought by time, globalisation and industrialisation, remnants of earlier traditions of music and dance are still preserved in Eastern European wedding ceremonies until today.'*

The exhibition was produced within *EuropeanaConnect* project by four European sound archives: Institute of Art of the Polish Academy of Sciences (ISPAN), Research Center of the Slovenian Academy of Sciences and Art (ZRC SAZU), Institute of Lithuanian Literature and Folklore (LITI) and Folk Music Archives of the Institute for Musicology, Hungarian Academy of Sciences (ZTI). Our institute has provided 34 audio samples, 14 photos, and 12 videos illustrating the wedding traditions and rituals in Eastern Europe. Two versions can be found [here](#) and [here](#).

Current researches of ICTM members

Lujza Tari published a new book *Szlovákiai magyar népzene. Válogatás a szerző népzenegyűjtéséből (1983-2006)* [Hungarian Folkmusic in Slovakia. A Selection from the Folkmusic Collected by the Author (1983-2006)], with 2 CDs. (Csevadok Művelődési Intézete, Dunaszerdahely [Dunajská Streda], Gyurcsó István Alapítvány Könyvek 49. 2010. 370 p.) She will publish her next book, containing the Hungarian instrumental music collection of Béla Bartók, with the same publisher in 2012. She organized the scientific program of the Benjámín Rajeczky Memorial Day, for the 110th anniversary of his birth in his former resident town, Pásztó, on 10 November 2011.



Lujza Tari on the memorial conference of Benjámín Rajeczky. (Photo: Gábor Miháلتz)

She participated in the work of the international team reconstructing the German Gustav Küppers-Sonnenberg's sound recordings from his collecting trips in the Balkans and Hungary. The result of the activity of the team is a CD: *Walzenaufnahmen aus Südosteuropa / Wax Cylinder recordings from Southeast Europe G. Küppers-Sonnenberg 1935-1939.* (Berliner Phonogramm-Archiv Historische Klangdokumente / Historical Sound Documents. Herausgeber der Reihe Lars Christian Koch & Susanne Ziegler BPhA-WA-7, Ethnologisches Museum Staatliches Museum Berlin – Preußische Kulturbesitz 2011.) She wrote an obituary 'In memoriam Jerko Bezić' (1929-2010) published in Hungarian in *Néprajzi Hírek* [Ethnographical News] 2011. 40 (1): 81-83. She permanently teaches ethnomusicology and transcrip-

tion at the Liszt Academy of Music.

Katalin Kovalcsik finished in 2011 the fieldwork of a three-year-long monographic research supported by the Hungarian Scientific Research Found. The title of the research was “The musical life of a Transdanubian village” (in Hungary) focusing on three periods: the times around and during World War II, the socialist period and the times after 1989 with emphasis on the years of the fieldwork. The starting-point was the participant observation of the public and private musical events of the villagers comparing them in the local discussions with the similar and different events, instruments, genres, songs, dances, participants, etc., of the “older times”. By applying this method she could gain information about the changes of the social stratification of the village, the appearance of the different musical genres, their use and meaning in the different social and age groups, and the changes of the musical activities. She had more conference papers on that research, also presented on the 41st World Conference of the ICTM in St. John’s and the celebratory symposium of ICTM in Ljubljana in August 2011.

János Sipos continues his researches in the huge Turkic speaking area from China to Bulgaria. His earlier monographs in this topic are *Kazakh Folksongs from the Two Ends of the Steppe* (Akadémiai Kiadó, Budapest. 2001. 302 p.), *Azeri Folksongs – At the Fountain-Head of Music* (same publisher 2004. 623 p.), *The Psalms and Folksongs of a Mystic Turkish Order* (with CD, same publisher 2009. 710 p.) and a book on the Anatolian folk music (*In the Wake of Bartók in Anatolia*. European Folklore Institute, Budapest. /Bibliotheca Traditionis Europaeae 2./ 2000. 350 p.). His Karachay monograph will be published in summer 2012, by L’Harmattan Publishing House in Budapest. He began to explore Turkmen folk music in the spring of 2011, leading a six-week-long expedition among *Yomut* Turkmens living in the Balkan District of Turkmenistan. He has been continuing his research among the Sufi Alevi/Bektashi and Tahtaji orders in Turkey and made a six-week-long expedition among them. Also in 2011 he began to write a monograph on



From right to left: János Sipos and Tahir Aga in the Turkmen desert. (Photo: János Sipos)

the Kyrgyz folk music relying on his extensive Kyrgyz expeditions in 2002 and 2004. Due to the growing international interest in the comparative research of the music of the Turkic peoples, in 16-18 May 2012 the [Musical Geographies of Central Asia conference will be organised at SOAS](#), London, involving this kind of approach (see [here](#) for me). Besides, to his initiation in 2005 the ICTM Study Group on Music of the Turkic Speaking World was founded in Sheffield, UK, and the [third meeting of the Study Group will be held at Cambridge](#), UK, in 2012 with more than 25 participants from different countries.

Report on the Ethnochoreology Research in the IM. A main focus of the current research is the preparation for publishing an anthology on “ugrós” (lit. “springing”), one of the most important dance family in the old stylistic stratum of Hungarian traditional dances, which has widely diverse variants as to music, form and social appearance. Following the first volume of a monograph series on the subject, *Az ugrós táncok zenéje – The Music of the Ugrós Dances* written by Katalin Paksa (L’Harmattan, Budapest. 2010. 356 p.), this second volume includes 70 dances, all Labanotated from films, the scores of the accompanied music, a short description of the field research and the circumstances of filming, with photos illustrating surround-

ing and the atmosphere. The monograph series is planned to be continued by the volumes on motivic analysis of the dances, and a summary on the history of the ugrós dance type. Another main line of research is the internet publication of an *Ethnochoreology Knowledge-base*, built of interrelated databases of films, dances, manuscripts, dance notations, motive collection, photos, informers and dance music from the collection of the Traditional Dance Archive of the Research Centre for Humanities, with a full text database of publications selected from Hungarian ethnochoreologists. The members of the team are **László Felföldi**, **János Fügedi**, **Zoltán Karácsony**, and **Annamária Károlyi Szőke**.

New books by ICTM members

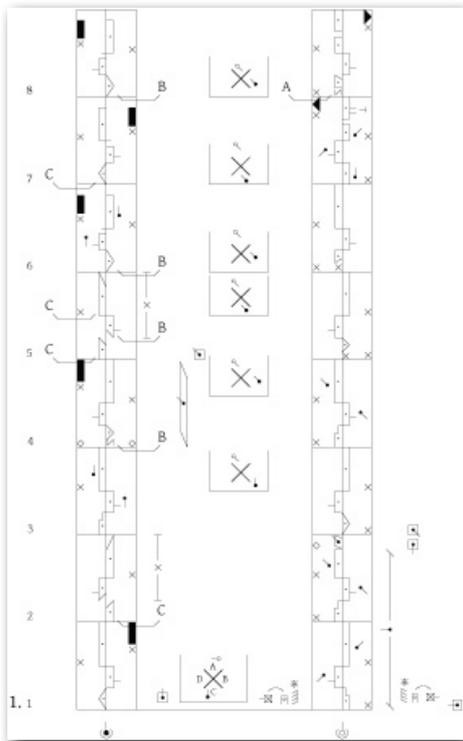
A Magyar Népzene Tára XI. – Collection of Hungarian Folk Music XI. Népdaltípusok 6. – Types of Folksongs 6.

Edited by Mária Domokos. Balassi Publishing House, Budapest. 2011. 1260 p.

A Magyar Népzene Tára XII. – Collection of Hungarian Folk Music XII. Népdaltípusok 7. – Types of Folksongs 7.

Edited by Katalin Paksa. Balassi Publishing House, Budapest. 2011. 1216 p.

Volumes XI and XII of the series manifest new and significant results of the



A rarity: couple "swineherd's dance" around crossed sticks on the floor. Labanotation by János Fügedi.

critical source edition of Collection of Hungarian Folk Music established by Béla Bartók and Zoltán Kodály. They were prepared in the IM, HAS, with a financial support of Hungarian Scientific Research Fund. Strophic music material of Hungarian folk music published here is arranged in musical types, according to Pál Járđányi's musical system based principally on the melodic contour. After publishing the musical types descending from high and most times presenting a quintal shift structure in volumes VI–X, these two new volumes edit those types of the old layer in which the two inner melodic lines of the strophe are identical or similar to each other, moving at around the same height. The descent of the melody contour in those types are less pregnant or dominant. Volume XI comprises 703 melodies of 28 types (with 270 more in the notes), volume XII presents 793 melodies of 24 types (and 244 more in the notes). In the *Introduction* a detailed review provides the most important characteristic features of each type, in the *Tunes* (the main corpus) the music is accompanied by the texts in their whole entity, in the *Notes* data on the collection, on the performer, on the way of performance, and on earlier publications are supplied, together with addi-

tional historical references, and with variants among linguistically related and neighbouring nations. A *Bibliography* and several kinds of musical and textual *indexes* make the volumes complete. Being a bilingual series, the complete text of the volumes (including the folksong texts) is translated into English.

Száz magyar katonadal. Bartók Béla és Kodály Zoltán kiadatlan gyűjteménye, 1918 – Hundert ungarische Soldatenlieder. Béla Bartóks und Zoltán Kodálys unveröffentlichte Auswahl, 1918. Dokumente und historischer Hintergrund.

Edited by / Herausgegeben von Szalay Olga. Collaborator: Eva Maria Hois. Balassi Kiadó – MTA Zenetudományi Intézet, Budapest. 2010. 662 pages.

"One Hundred Hungarian Soldier's Songs". Unpublished collection of Béla Bartók and Zoltán Kodály (1918), a joint work by the two collectors known even by hearsay so far, is published for the first time. Bartók and Kodály were commissioned in 1916 by the Music Historical Centre (Musikhistorische Zentrale) set up under the guidance of Bernhard Paumgartner within the imperial and royal War Ministry to compile the material for the Hungarian volume of songs for the army. Only the Hungarian collection was print-ready after the appearance of the Austrian volume in the series aimed to present the soldier's songs of the nationalities of the Austrian-Hungarian Monarchy when the collapse of the Empire interrupted the planned work. The section of the manuscript with the music got lost. The present publication with music is the outcome of the reconstructing work by Olga Szalay. The presented 100 soldier's songs are complemented with a hundred documents of Austrian-Hungarian collaboration between 1915 and 1918 (letters, messages) as well as three music historical studies (by Olga Szalay, Eva Maria Hois and Virág Büky) and a war historical essay (Ferenc Pollmann). The book published in Hungarian and German, which is a novelty for those interested in Hungarian folk music, the Habsburg Monarchy and the

Great War, was awarded the *Pitrè prize* in Palermo in 2010.

Songs from Komiland

Edited by Erik Vászolyi-Vasse and Katalin Lázár. Reguly Társaság, Budapest. 2010. 383 p.

This is the title of a volume of 103 Komi (Syrjen) folk songs. Despite the work of a number of Komi researchers dealing with Komi folk music in the 20th century, the collection in the Institute for Musicology recorded in 1960 and 1966 is special. The recordings had been made by Eric Vászolyi, linguist; the musical collection is the paragon of his linguistic collection, and was given to the Institute of Musicology. Eric Vászolyi collaborated in creating the volume as well; he has written the parts of introducing Komi people and the circumstances of fieldwork. Linguistic annotations of the lyrics is also made by him, and he rendered indispensable help in notating the songs, as the lyrics were written down by him. The work of Katalin Lázár was the choosing and musical notation of the songs; 103 songs of the collection proved to be suitable for publication. She has written also an essay about Komi folk music and musical comments to all melodies. The volume was published in Hungarian in 2008. However, it was also an aim to translate it into English and Russian. With the help of Eric Vászolyi living in Australia since 1968, the authors have translated the book into English and that variant was published in Budapest in 2010. With the help of colleagues dealing with Finno-Ugrian languages, the authors got acquainted with Nikolay Rakin, a Komi man speaking Hungarian, who could translate the book into Russian (Зрик Васои, Каталин Лазар, Николай Ракин: «Выросла в бору стройная сосна...» Песни земли Коми. Издательство «Кола», Сыктывкар, 2010). As a result of his selfless work and the application supported by Estonians, it was published in Russian in Syktivkar in 2010.

Forthcoming DVD

Anthology of Hungarian Folk Music – complete digital edition

Publisher: FolkEurópa and HAS Research Centre for the Humanities.
Editors in chief: András Lelkes (FolkEurópa), Pál Fodor (director of HAS RCH). Commissioned by Franz Liszt Academy of Music, Department of Folk Music, edited at HAS RCH Folk Music and Folk Dance Archives.
Editor: Pál Richter.

Authors and editors of chapters:

- MNA1: Dance Music – György Martin, István Németh, Ernő Pesovár, István Pávai
- MNA2: Uplands ('North') – Lujza Tari, László Vikár
- MNA3: Transdanubia – Imre Olsvai, Márta Rudasné Bajcsay
- MNA4: Great Plain – Katalin Paksa, István Németh
- MNA5: Szilágyság, Kalotaszeg, Mezőség ('East 1') – Bálint Sárosi, István Németh
- MNA6: Székelyföld ('East 2') – Bálint Sárosi, István Németh
- MNA7: Moldva and Bukovina – Mária Domokos, István Németh

The Anthology of Hungarian Folk Music was published on 7 separate albums between 1985 and 2002, by the conception of György Martin. The series presents Hungarian folk music by regions, highlights folk music dialects, typical genres, songs and customs presented by the best performers. Despite the different editors of the volumes (chapters), it is the first and most complete series of Hungarian audio recordings that represents worthily Hungarian folk music traditions. Thus the editors have been planning for a long time to publish the series as one issue. In 2008 the plan was realised partly: initiated and financed by the Folk Music Department of Liszt Academy of Music, a noncommercial version of the series was merged and published in Hungarian on DVD, only for students. In the last four years the volumes has been revised, unified and translated into English, and in June,

2012 the complete bilingual digital edition will be released. Some of the essays have been rewritten or amended, new audio recordings, notations, maps and photos are enclosed, and thanks to computer technology, an advanced search tool helps to browse in the whole audio and visual material (sound recordings, notations, lyrics etc.). The DVD will be accompanied by a booklet and a CD with the audio data as mp3 files. This DVD fulfils one of the main objectives of Hungarian folk music research: it presents a panorama of the whole Hungarian folk music tradition, illustrated by essays and selected sound recordings, for professionals and amateurs as well.

Further information of the publications of the Hungarian ethnomusicologists and musicologists can be found on the websites www.zti.hu and www.hagyomanyokhaza.hu.

Ivory Coast

By Hien Sié, Liaison Officer

I have the honour to submit my 2011 report as ICTM Liaison Officer of Ivory Coast for the year 2011. Above all, I want to inform you that my country is gradually emerging from a long sociopolitical crisis that had a strong impact in our work at the university. Indeed, the year 2011 has seen the closure of universities including the University of Cocody-Abidjan, where I work. This ongoing situation (the universities are still not open) has brought our research activities to a halt. Therefore, in terms of research activities during the year 2011, I would like to present on one hand the institutional framework in which we operate, and on the other hand, what our students and colleagues have been doing.

The University of Cocody

The University of Cocody-Abidjan is the oldest university in Ivory Coast. It is divided in many "Unités de Formation et de Recherches - UFR" (Units of Training and Research). The UFR of Information, Communication and Art has three de-

partments: the Department of Communication, the Department of Performing Arts and the Arts department, where I work. Within this department we have the branch of Fine Arts and the branch of Music and Musicology.

At Music and Musicology we are four ethnomusicologists, all researchers and teachers holding PhDs in ethnomusicology. We are supported by colleagues from the "Ecole Normale Supérieure" (Higher Normal School) of Abidjan and teachers from the "Institut National Supérieur des Arts et de l'Action Culturelle" (the Higher National Institute of Arts and Cultural Action), specialists in music and instrumental practice. We teach music and musicology to approximately 300 students. After two years of joint training, these students begin their specialization on their third year. All students who took the research route specialise in ethnomusicology, since we encouraged them to work on African music in general and on Ivorian music in particular.

Today we have more than thirty students in "maîtrise" (Master 1) and "DEA" (Master 2). About ten of them are currently enrolled in Ph.D studies at the University of Cocody or at French universities. All students are preparing their doctoral thesis in ethnomusicology and their subjects are all on Ivorian music. Traditional musical instruments have a main place in these subjects.

In truth, Ivorian traditional music has not been much researched, and apart from the work of us teachers and researchers (theses and published papers), only the student work which we supervise deserves further consideration.

The "Institut National Supérieur des Arts et de l'Action Culturelle"

In this institute – the only public institution of higher learning of the arts – our teachings are based around general musicology. From the third year on, however, connections are established between the Departments of Music and Musicology and of African Music, where we help students research on African music.



We believe that ethnomusicology in Ivory Coast is a field in full expansion, because the interest shown by teachers and students for this discipline is real. However, it lacks adequate infrastructure to allow it to be effective. The proof is that, although we are working within a Unit Training and Research, we do not have a laboratory of ethnomusicology.

Our immediate plans

- Organise a symposium on endangered Ivorian musical instruments
- Inventory the traditional musics and dances from Ivory Coast
- Create an ethnomusicology laboratory to facilitate the work of research in this field in Ivory Coast and surrounding area.

This requires enormous resources and the support of ICTM would be desirable.

This is the brief report that I can do on the life of ethnomusicology in my country.

Papua New Guinea

by Naomi Faik-Simet,
Liaison Officer



In the last couple of years, there has been an increase in the promotion of dance and music activities in the country. Educational institutions, government, non-government and the business communities have taken an interest in recognizing and supporting various activities associated with maintaining and preserving dance and music traditions. This report shares some of the work the Institute of Papua New Guinea Studies (IPNGS) has been doing since 2009 in researching Papua New Guinea's diverse dance and music traditions, it highlights achievements and also features works by other music researchers.

Fieldwork

2009 – IPNGS recorded and documented the complete female initiation (*kraku-bandi*) ceremony in Yangit village



The Gunge Takwaku dance associated with the female initiation (kraku-bandi) ceremony. Only women who underwent this ceremony are allowed to dance.

of the Burui Kunai area of the East Sepik province.

2010 – IPNGS collaborated with the Dance Studies Department of the National Institute of Creative Arts & Industries at the University of Auckland in the "Our Dance Stories" research project. The research explored personal life stories of participants connected to dance. Interviews were carried out with various dancers, students, choreographers and teachers in three locations; Port Moresby, East Sepik and East New Britain.

2011 – IPNGS was involved in the 2nd pilot project of the National Cultural Mapping program coordinated by the National Cultural Commission. The main objective of this exercise was to do a stock take on all intangible and tangible cultural properties. The field-trip took place in the Hoskins area of West New Britain province.

2011 - Music staff of IPNGS recorded and documented the three-day annual Goroka Show in the Eastern Highlands province.

Music Activities by IPNGS staff

Continuation of digitisation of IPNGS collections by Balthazar Moriguba and Edward Gende.

Dance activities

In 2009 IPNGS collaborated with the Melanesian Institute of Arts & Communication at the University of Papua New Guinea to stage the second lot of International Dance Day celebrations in the country. The two-day event was took place on the 29th April and the 2nd of May and attracted a variety of participants ranging from students to other performing groups. Performances addressed the theme "Inclusive Dance".

Following the successfully Dance Day celebrations in 2009, the IPNGS collaborated with the Expressive Arts Department of the University of Goroka to organize the first National Dance Symposium in Papua New Guinea. The symposium was held from the 27-29 of April 2010 and coincided with the third International Dance Day celebrations in PNG. This also attracted greater participation from the student and theatre groups. Presenters were from the Melanesian Institute of Arts & Communication of the University of Papua New Guinea, Pacific Adventist University, University of Auckland, Papua New Guinea National Commission for UNESCO, National Cultural Commission, Institute of Papua New Guinea Studies, National Performing Arts Troupe and the University of Goroka.

Conference Participation

Faik-Simet represented IPNGS and Papua New Guinea at the 2009 World Alliance for Arts Education Summit in Newcastle, England. Following this, Don Niles and Naomi Faik-Simet participated at the ICTM Study Group on Music Dance in Oceania's Symposium at the Australian National University in Canberra, Australia. Niles presented results of his work on courting dances in the Highlands of Papua New Guinea while Faik-Simet shared challenges of her work in researching the performance of *gunge takwaku* associated with the *kraku-bandi* female initiation ceremony of the Yangit. Niles also had the opportunity to share in another presentation the importance of maintaining an archive. He mainly talked about the IPNGS archive which at present houses the largest collection of Papua New Guinea music materials.

In 2011 Niles attended the ICTM World Conference in St. John's, Canada. He also made a presentation entitled "Cooking Noses," "Carrying Legs," and "Turning Heads": Changing Perceptions of Courting Dances in the Papua New Guinea Highlands.

Faik-Simet also had the opportunity to participate and presented a paper entitled "Hybridization of Traditional Dance in Papua New Guinea" at the Asia/Pacific International Dance Conference in Kuala Lumpur, Malaysia in September.



Mohd Anis Md. Nor, Naomi Faik-Simet & Adrienne L. Kaeppler at the 2011 Asia/Pacific International Dance Conference in Kuala Lumpur, Malaysia

Participation by Niles in Linguistic Society of Papua New Guinea meeting in Ukarumpa, 2011: "Highlands Sung Tales: Interdisciplinary Research on a Distinctive Art Form."

Awards

Faik-Simet was awarded a Summer Scholarship by the NICA of the University of Auckland to carry out further research on the transmission of knowledge in the *gunge takwaku* performance associated with the *kraku-bandi* female initiation ceremony in Yangit village of the East Sepik province in 2010. In 2011 Faik-Simet was awarded the Westpac Women in Business MRDC (Mineral Resources Development Corporation) Public Sector Category award in recognition for her work in researching and promoting Papua New Guinea dance locally and internationally.

Other

Deaths of Phillip Lamasisi Yayii (12 June 2009) and Tony Subam (25 Dec 2011).

Oliver Wilson (University of Otago, New Zealand) concluded dissertation research on recording studios in Port Moresby in May 2009. Presently writing his thesis.

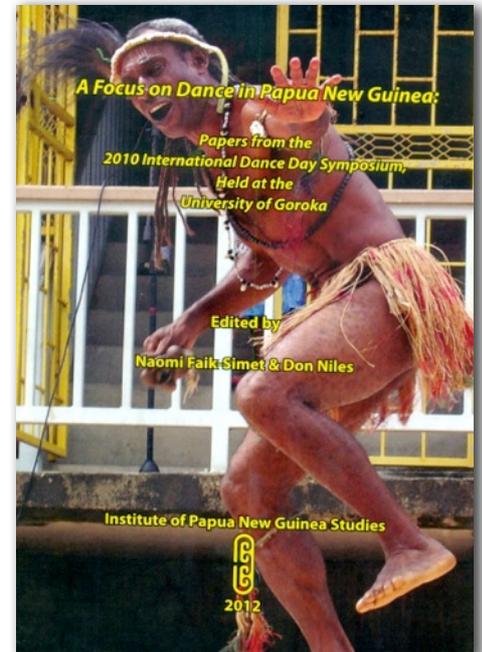
In 2010, Gabriel Solis (University of Illinois) began collaboration with University of Goroka.

IPNGS Publications

The IPNGS in the last three years has published two books and one journal:

1. Druppel, Birgit. *Re-counting Knowledge in Song: Change Reflected in Kaulong Music*. With accompanying CD. 2009. This musical ethnography is a base study of the music traditions of the Kaulong people near the south coast of West New Britain, Papua New Guinea. It embodies the description and structural analysis of traditional Kaulong music.
2. *Kulele 4: Occasional Papers on Pacific Music and Dance* (Don Niles, editor). Articles and reviews by: Hugo Zemp & Christian Kaufmann; Don Niles: Edward Gende; Vida Chenoweth & Bruce Hooley, Naomi Faik-Simet; Nigel Champion; Balthazar Moriguba; Neil R. Coulter. 2010.
3. Faik-Simet, Naomi and Niles, Don (editors). *A Focus on Dance in Papua New Guinea: Papers from the 2010 International Dance Day Symposium*,

Held at the University of Goroka. 2012. The book discusses issues relating to the study and practice of dance in Papua New Guinea and highlights concerns of the role of dance as an important tool in education and also a medium for maintaining cultural identity.



Other Publications

- Gillespie, Kirsty. *Steep Slopes: Music and Change in the Highlands of Papua New Guinea*. Canberra, 2010, ANU E Press (Editor's Note: see page 52 for details).
- Rumsey, Alan, and Niles, Don (editors). *Sung Tales from the Papua New Guinea Highlands: Studies in Form, Meaning, and Sociocultural Context*. Canberra, 2011, ANU E Press. (Editor's Note: see page 52 for details).

Launch of CD, *Ae tinil wen Lir; Music of Lihir*, by Kirsty Gillespie in 2009.



Cont-Cho dancer, Don Niles, Naomi Faik-Simet, Sophie Naime and Martin Tonny at the launch of "A Focus on Dance in Papua New Guinea: Papers from 2010 International Dance Day Symposium Held at the University of Goroka".

New theses/dissertations on PNG music

Jones, Jennifer J. 2011. "Dance and Contextualization in the South Pacific Islands: Encounters with Adventist Christian Faith." Doctor of Missiology, Fuller Theological Seminary.

Sollis, Michael. 2007. "Musical-lingual Interplay in a Papua New Guinea Song Story." BA (Honours) thesis, Australian National University.

The above accomplishments and achievements in music and dance research have been overwhelming with more developments anticipated in future. Papua New Guinea is blessed with immense cultural diversity and music and dance contribute significantly in maintaining and promoting our cultural heritage. The IPNGS is the only cultural research institute established by the government of PNG to conduct research on culture in the country and continues its work in ensuring that many of our music and dance traditions are preserved and accessed for research and educational purposes.

Philippines

by José S. Buenconsejo,
Liaison Officer



Research and Publication

The second half of the previous decade saw the production of the following doctoral dissertations, submitted to the University of the Philippines (UP) and to those in the USA:

1. Kristina Benitez, *The Maguindanaon Kulintang: Musical Innovation, Transformation, and the Concept of Binalig* (PhD Music, University of Michigan Ann Arbor, 2005).
2. Arsenio Nicolas *Musical Exchange in Early Southeast Asia: the Philippines and Indonesia, ca. 100 to 1600 CE* (Phd Music, Cornell University, 2007).
3. Jonas Baes, *Modes of Appropriation in Philippine Indigenous Music: the Politics of the Production of Cultural Difference* (PhD in Philippine Studies, University of the Philippines, 2004);

4. Christine Muyco, *Understanding Sibod in the Binanog Music Music-dance Tradition of the Panay Bukidnon* (PhD in Philippine Studies, University of the Philippines, 2008).

Towards the end of the said decade, innovative interdisciplinary researches that straddled the line between ethnography and historiography were made. These produced landmark books on Philippine music cultural history from Oxford University Press such as David Irving's *Colonial Counterpoint: Music in Early Modern Manila* (2010) and Christi-Anne Castro's *Musical renderings of the Philippine Nation* (2011). Irving's book accounted for the globalised musical exchange or transculturation between Asia and Europe, via Mexico, during the days of the transpacific galleon trade; while Castro discussed the various forms of musical representations of Philippine traditional music and dance in the context of 20th century Philippine cultural politics. Meanwhile, an independent effort was made by Fredeliza Z. Campos who did a diachronic study of Ifugao musical instruments in a number of museums in the Philippines and in the USA for her Master of Philosophy in Music degree at the University of Hong Kong (2012).

In the Philippines, the following researches were done by master students in musicology at the UP College of music:

1. Arwin Tan did a cultural historical thesis titled *Evolving Filipino Music and Culture in the Life and Works of Don Lorenzo Ilustre of Ibaan, Batangas* (2007).
2. Lilymae Franco-Montano studied flat gong making, *Crafting Gongs in Two Ifugao Communities in Northern Philippines* (2008).
3. Oh Mihyun – the first Korean national to research about traditional Philippine music – wrote a master's thesis on *Classification of Sarangani Blaan Instrumental Music Repertoire* (2010).
4. Christine de Vera wrote *An Understanding of Communities of Singers in the Context of a Funeral Ceremony in*

Bontoc, Mountain Province, Philippines (2010)

5. Tusa Montes did a milestone in Philippine history for doing fieldwork in Ghana, the first Filipino to have done so and wrote a thesis on *Asante Kete: Lead and Support Drumming in Yaw Daniel Okyere's Palace Ensemble at Mampong, Ghana* (2011)
6. Leo Eva Rempola did a contextual music critical work, *Metaphors of Power and Propaganda in Lucino T. Sacramento's Ang Maharlika and Ang Bituin Concertos for Piano and Orchestra* (2011).

Outside of the UP College of Music, Glenn Stallsmith, current director of Summer Institute of Linguistics in the Philippines, contributed an article, *Creating Places Through the Soundscape: a Kalinga Peace Pact Celebration* for the recently published book *Austronesian Soundscapes in Performing Arts in Oceania and Southeast Asia*. This was edited by Birgit Abels for Amsterdam University Press (2011).

Meanwhile, there have been a number of relevant local publications in the country. *Humanities Diliman*, a literary journal on arts and humanities of the University of the Philippines, published a themed issue on Music Hybridity (Volume 7, Issue 1, 2010), with contributions from Christi-Anne Castro (*Subjectivity and Hybridity in the Age of Interactive Internet Media*), Michiyo Yoneno-Reyes (*Salidummay's Hybridity and Congregational Singing*), Lee Watkins (*Brown, Black, Yellow, White: Filipino Musician-ship in Hong Kong and Their Hybridized Sociability*), Mary Talusan (*From Rebel Songs to Moro Songs: Popular Music and Muslim Filipino Protest*), Pamela Costes Onishi (*Kulintang Stateside: Issues on Authenticity on Transformed Musical Traditions Contextualized Within the Global/Local Traffic*), and José Buenconsejo (*Inland-Coastal Philippine Hybridity: Heteroglossia in Agusan Manobo Music and Ritua*).

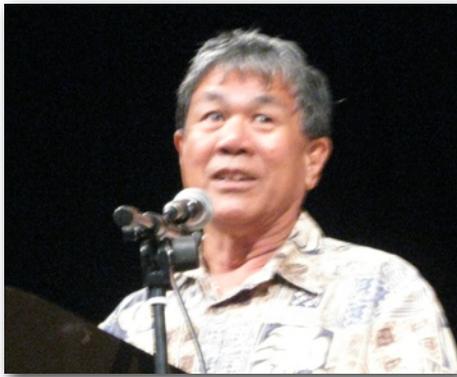
Since revived under the leadership of composer-ethnomusicologist Ramon Santos, the *Musika Journal* of the UP Center for Ethnomusicology, founded by José Maceda – the "Father of Ethnomu-

sicology in the Philippines” – was also consistent in producing articles. These were characteristically quite readerly. Like the *Humanities Diliman* issue on music hybridity, volumes 4-8 (2008-2011) of *Musika Journal* were all based on themes such as “Theories of Performance in Musics of Asia” (2007-2008), “Music Transmission” (2009), “Music in Media” (2010) and “Music in Ritual” (2011). Journal 8 (2012) deals with “Plucked String Music Tradition.”

In addition, the forthcoming 2012 issue of the *Asian Studies Journal* (published by the UP Center for Asian Studies) will include ethnomusicological articles by Michiyo Yoneno-Reyes on *Plural Modernities as Seen from Salidummay Singing in the Northern Philippines*, Kanami Namiki’s *Contrasting Traditions of Hybridization: Comparative Study of Two National Folk Dance Companies in the Philippines*, and Jose Buenconsejo’s music criticism of an extant Filipino film that used traditional folk materials in 1941, “Ibong Adarna”. Buenconsejo had also produced a rare video documentary of Agusan Manobo rituals, titled “[The River of Exchange](#)”. An accompaniment to his book *Songs and Gifts at the Frontier* (Routledge, 2002), Buenconsejo discussed the subject of Agusan Manobo spirit-mediumship in the context of the discrepant, material, indigenous-settlers socio-cultural relations.

PhD Programs and Academic Meetings

Last year (2011), two doctoral programs in music were launched: one at the University of the Philippines Diliman College of Music and the other at Philippine Women’s University. The program at UP is multifaceted due to its nine-member faculty who have diverse theoretical backgrounds. The program requires coursework of one year of core subjects (such as world music theoretical systems and on theories and methods of musicology) and an additional year of cultural and areal studies (notably Philippine Studies, which is the strength of UP being the national university). The one in Philippine Women’s University focuses only on ethnomusicology with two ethnomusicologist professors, Kristina Benitez and Felicidad Prudente.



Ricardo Trimillos speaking at 2011 Southeast Asian Music Conference

To inaugurate the doctoral program in music in the UP College of Music, an international conference on the general theme, “The Impact of Music in Shaping Southeast Asian Societies” was held on 2-3 September 2011. Over thirty scholarly papers were read papers on various topics, ranging from the diffusion of music instruments in Continental Southeast Asia, ritual and performance, ethnoaesthetics, archiving, to the politics of representation.

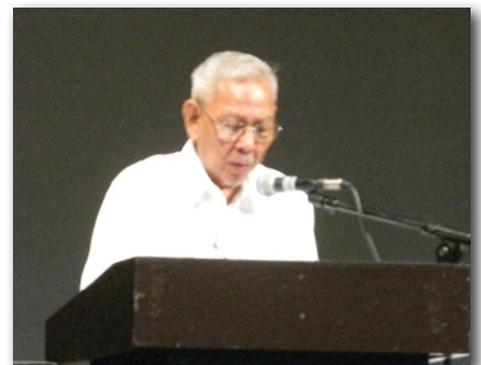
Existing independently from the UP College of Music, though it grew out historically from the Department of Asian Music of the same College, later renamed the Department of Music Research (now Department of Musicology), the UP Center for Ethnomusicology has had its important share of contribution to the development of scholarship on traditional in music in the Philippines. Formerly under the directorship of José Maceda, the center is currently busy as a team of technicians digitises the center’s collection of 2,816 tapes (90% in reel format, 10% others). These tapes are valuable field recording of traditional musics from over 60 ethnolinguistic groups from the Philippines and Southeast Asia. The digitization, which started in 2008, has finished at least 60% (file conversion and metadata encoding) of the collection. Twenty percent of the total digitised material are now available online at www.upethnom.com. Every recording comes with field notes and photographs and these materials are also being digitised.

In addition, Ramon Santos has organized the *Laon-Laon*, a network of music archives and other institutions in Asia.

The goal of *Laon-Laon* is cooperation and resource sharing among its members from the Philippines, Malaysia, Indonesia, Myanmar, Taiwan, Japan, Korea, China, Thailand, Cambodia, Vietnam, and Singapore. Academic meetings were held in 2008 (Manila), 2009 (Cambodia), and in 2012 (Taiwan). Upcoming projects of the *Laon-Laon* are: inter-region research exchange, digitization projects, and resource sharing.

Moreover, Nicole Revel – linguist, anthropologist, and folklorist – convened an international conference on epics and ballads (*Songs of Memory*) at the Ateneo de Manila University last 20-22 January 2011. This was attended by distinguished scholars from various fields such as comparative literature, folkloristics, cultural anthropology, and ethnomusicology. Revel has done work, among numerous publications, with Palawan epic *tultul*; she has been responsible for the creation of the unique multimedia archive of epics and ballads from 15 different ethnolinguistic communities in the Philippines. This is Ateneo de Manila University’s contribution to Philippine Studies.

The most important event that will happen in Manila in 2012 is the 2nd International Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (Chair, Patricia Matusky) during 14-19 June at the Philippine National Commission on Culture and the Arts building in the “old, walled city” of Intramuros, Manila (*Editor’s Note: see [Study Group’s webpage](#) for more information*). Made Hood chairs the program committee of the conference, while Felicidad Prudente has been assigned Chair of Local Arrangements. This committee



Ramón Santos reading a paper at 2011 Southeast Asian Music Conference

is supported by the "Citizens for Culture Manila, Inc." Themes of the panels of the Symposium are

1. (Re)Producing SEAsian Performing Arts (Tourism and Commodification)
2. Tuning Systems
3. SEAsian Bodies, Music, Dance and Other Movement Arts
4. Philippine Local Identity
5. Institutionalising SEAsian Performing Arts Traditions in Modern Multi-Cultural Music Education;
6. Movement Arts, Music, Ritual, and Theater.

Serbia

by Nice Fracile, Liaison Officer



This report presents ethnomusicological and ethnochoreological activities in Serbia within the period 2006-2011

conducted at the relevant pedagogical and research institutions as well as the published achievements of Serbia's traditional music and dance scholarship. Introductions to the four principal institutions (Faculty of Musical Art and Musicological Institute in Belgrade, Matica Srpska and Academy of Arts in Novi Sad) are followed by the notes dedicated to periodical publications, research projects, books, CDs, and ethnomusicological training introduced in several music schools in Serbia.

Faculty of Musical Art, Belgrade

The Faculty of Musical Art in Belgrade was founded in 1937 as the Music Academy of Belgrade, and in 1973, along with the name change, it gained the status within the Belgrade's independent University of Arts. Musical folklore as a subject was introduced in 1949 and the Department for Ethnomusicology was instated in 1961. Since then, many students earned their BA, MA and PhD degrees in ethnomusicology from this department.

The Faculty of Musical Art publishes proceedings, books and doctoral dissertations. Its list of dissertations in the period 2006-2011 includes the following:

- Zakić, Mirjana (2009). *Обредне песме зимског полугођа – системи звучних знакова у традицији југоисточне Србије (Ritual Songs of the Winter Season – Systems of Sound Characters in the Tradition of Southeastern Serbia)*. Belgrade, Fakultet muzičke umetnosti.
- Rakočević, Selena (2011). *Igre plesnih struktura. Tradicionalna igra i muzika za igru Srba u Banatu u svetlu uzajamnih uticaja (Interweaving dance structures. Traditional dance and dance music of the Banat Serbs in the light of their mutual relationships)*. Belgrade, Fakultet muzičke umetnosti.
- Radinović, Sanja (2011). *Oblik i reč (Form and Word)*. Belgrade, Fakultet muzičke umetnosti.

We would also like to mention the international scholarly journal for music *New Sound* (Editor-in-chief: Mirjana Veselinović-Hofman), which is in the recent years published by the Faculty of Musical Art in Belgrade. This journal publishes studies, analyses, music materials, critiques and reviews in the fields of composition, musicology, ethnomusicology, musical aesthetics, etc.

The Department for Ethnomusicology celebrated its 50th anniversary at the Great Hall of the Faculty of Musical Art in December 2011. Senior members of the Department, such as Dragoslav Dević, Dimitrije Golemović and Olivera Vasić presented the history of the academic education in ethnomusicology in Serbia. Their addresses were complemented by the talks of their younger colleagues Mirjana Zakić and Sanja Radinović, who were talking about the activities in the previous decades and Mladen Marković, whose presentation included documentation in the form of pictures and video clips. The celebration contained a concert comprising traditional vocal, instrumental and dance pieces performed by the ethnomusicology students. Organized by Selena Rakočević, Sanja Ranković and Zdravko Ranisavljević, the concert was attended and very well received by the col-

leagues from the Academy of Arts of Novi Sad and the Musicological Institute of Belgrade, as well as by a great number of former students.

Within the period 2006-2011, the Department for Ethnomusicology of the Faculty of Musical Art conducted the project *Dialects of Music and Dance in Serbia*, which was sponsored by the Ministry of Education and Science. One of the main outcomes of that project was the volume *Србија: музички и изградни дијалекти (Serbia: Dialects of Music and Dance)*, edited by Dimitrije Golemović and published by the Faculty in Belgrade in 2011. At the moment, the second five-year project is taking place, called *Traditional music and dance of multiethnic and multicultural Serbia*. It is focused on presenting characteristics and current transformations of traditional music and dance of various ethnic, regional and local communities, as a part of their identity articulations. The head of the project is D. Golemović, in collaboration with the Faculty of Musical Art of Belgrade, the Academy of Arts of Novi Sad and a few foreign ethnomusicologists.

The Musicological Institute, Belgrade

The Musicological Institute was established in 1948 in Belgrade, as a part of the Serbian Academy of Sciences and Arts. Since then, this Institute has been collecting, studying and evaluating Serbian folk, church and art music, both old and new.

As reported by its director Danica Petrović, the Institute's scholars – both permanent and external researchers – have over the years produced a plethora of valuable publications, including more than thirty monographs, proceedings from scholarly meetings, critical editions of church music, LP-records, audiocassettes and CDs of vintage Orthodox and traditional music. Pedagogical goals of the Institute's staff are achieved through lectures at universities both at home and abroad, and advisory work with students and young researchers. The results of scholarly work are presented to the general public in Serbia and elsewhere also by means of exhibitions, radio and television broadcasts, summer schools and concerts of

the Institute's choir. Currently, all researchers (both musicologists and ethnomusicologists) at the Institute are working together on the project titled *The identity of Serbian music, from local to global: traditions, changes and challenges*, supported by the Ministry of Education and Science of the Republic of Serbia.

The Institute's journal *Музикологија (Musicology)* was launched in 2001 in order to "contribute to the studying of Serbian musical heritage and its presentation to the local and international scholarly audience", as noted by Melita Milin, Editor-in-chief.

The Musicological Institute (ethnomusicologists Jelena Jovanović, Danka Lajić-Mihajlović, Rastko Jakovljević and Marija Dumnić) initiated and together with the Faculty of Musical Art organized in November 2011 the international conference *Musical Practices in the Balkans: Ethnomusicological Perspectives*. Program Committee included scholars with international reputation such as Izaly Zemtsovsky, Jim Samson, Martin Stokes, Lozanka Peycheva, Pál Richter, Dejan Despić and Danica Petrović. What follows is the presentation of this event by J. Jovanović and D. Lajić-Mihajlović:

The main goal of the conference was to facilitate direct comparisons across a range of ethnomusicological approaches to Balkan music(s), including those of local researchers and of researchers working outside Southeastern Europe. Though the principal focus was on musical practices in the Balkans, contributions from scholars who work in other fields were also welcome. The areas of interest were issues of diachronic and synchronic, of emic/etic dichotomy, paradigms of fieldwork, identity politics, modes of contextualization, objectivist and subjectivist perspectives and interdisciplinarity. Attention was paid to problems of traditional, popular, vernacular, and to communication between these levels. The wide range of subjects was encouraged by the plurality of scholars' themes and approaches in Serbia itself. The conference gathered more than thirty scholars from different Balkan countries – Serbia, Macedonia, Greece, Bulgaria, Turkey – and from other cultural and scientific zones –

Great Britain, Russia, Lithuania, Slovenia, Hungary, Australia.

The aim of the organizers was fulfilled: constructive dialog and exchange of different views occurred, providing significant encouragement for development of methodologies and strategies in

Matica Srpska, Novi Sad

Matica srpska is the oldest literary, cultural and scholarly institution of the Serbian people. It was founded in Pest (*Editor's Note: current day Budapest*) in 1826 and moved to Novi Sad in 1864, where its publishing activities were drastically extended.

The Department for Performing Arts and Music of Matica srpska launched the first systematic ethnomusicological fieldwork in the region of Vojvodina in 1983. Dragoslav Dević, Dušan Mihalek, American ethnomusicologist Mark Forry and myself, among others, participated in the project.

Four years later, in 1987, the scholarly periodical *Zbornik Matice srpske za scenske umetnosti i muziku (Proceeding of Matica Srpska on Performing Arts and Music)*, was launched. Edited by Božidar Kovaček, it published scholarly studies, other articles and reviews from the fields of theatre, film, musicology and ethnomusicology.

Matica srpska published a number of special editions, two of them in 2006:

- Plić, L. Sava (2006). *Музичко наслеђе Срба, Шокаца и Караишеваца у Румунији (Musical heritage of Serbs, Šokci and Kraševci in Romania)*. Compiled by Jelena Jovanović. Novi Sad, Matica Srpska, Department for Performing Arts and Music, Musicological Institute of the Serbian Academy of Arts and Sciences.
- Fracile, Nice (2006). *Традиционална музика Срба у Војводини, Антологија, CD1 (Traditional Music of the Serbs of Vojvodina, Anthology, CD1)*. Novi Sad, Matica Srpska, Department for Performing Arts and Music, Vojvodinian Institute for Culture.

Several projects in the field of ethnomusicology (*Cataloguing of digitised material, Singing and music-making of the Serbs of*

Vojvodina, Folk pearls – from traditional to concert music, Traditional musical instruments and instrumental music in Vojvodina, Folk instrumental melodies in Vojvodina) are currently engaging scholars from the Academy of Arts from Novi Sad, the Musicological Institute from Belgrade and the Faculty of Musical Art from Belgrade.

The Academy of Arts, Novi Sad

The Academy of Arts was founded in Novi Sad in 1974. Thanks to the increasing attention that the young discipline ethnomusicology had been receiving both at home and abroad, the Department of Music Arts of the Academy started an ethnomusicological study subgroup in 1993. Lead by Dragoslav Dević, the subgroup aimed to train and form young researchers who will record, preserve and study traditional music of Vojvodina, as well as of other areas of Serbia. While at the beginning these had a very musicological (music history) bent, in the last decade significant changes were made and new vocational subjects have been introduced, such as dialectology, oral literature, ethnochoreology, traditional singing and traditional playing. Nice Fracile and the assistants Vesna Ivkov and Vesna Karin are in charge of teaching ethnomusicology.

Ethnomusicological and ethnochoreological activities in Serbia within the past five years are well reflected in the following list of publications:

- Vasić, Olivera (2007). *Народне игре југозападне Србије, књига 1 (Folk dances from southeastern Serbia, book 1)*. Belgrade, Art Grafik.
- Ranković, Sanja (2007). *Вокална традиција Лијевча поља и Поткозарја. Народна песма као део културног идентитета (The vocal tradition of Lijevča polja and Potkozarje. Folk song as a part of cultural identity)*. Laktaši, Srpsko prosvjetno i kulturno društvo "Prosvjeta".
- Ranković, Sanja (2008). *Основни принципи учења народног певања. Једногласно певање (Basic principles of learning folk singing. Monophonic singing)*. Belgrade, Zavod za udžbenike i nastavna sredstva.

- Golemović, O. Dimitrije (2008). *Пјевање уз гусле, Етнологишка библиотека, књ. 36 (Singing with the gusle, Ethnologic Library, book 36)*. Belgrade, Srpski genealoški centar.
- Ivkov, Vesna (2008). *Harmonika – život moj. 45 godina umetničkog rada Srbo-slava – Srbe Ivkova (The accordion - my life. 45 years of the artistic work of Srbo-slav "Srba" Ivkov)*. Belgrade, Beograd-ska knjiga.
- Vasiljević, A. Miodrag (2009). *Народне песме из Војводине (Folk Songs of Vojvodina)*. Compiled by Dragoslav Dević. Novi Sad, Matica srpska, Zavod za kulturu Vojvodine.
- Ivkov, Vesna (2009). *Oj, ojkane, pjesmo moja mila (Oj, ojkan, my dear song)*. Sombor, Gradski muzej.
- Kostić, Dajana (2009). „Што је Срема и околo Срема...“ *Мoj Срем - обичаји, песме и узпе ("What is Srem and around Srem...?" My Srem: customs, songs and dances)*. Stara Pazova, Savez amatera opštine.
- Golemović, O. Dimitrije (2009). *Крстивоје*. Valjevo, Друштво за очување српског фолклора Gradac.
- Rakočević, Selena (2009). *Nova stara gradska pesma (New old urban songs. Urban music from Serbia and the Balkans)*. Pančevo, Kulturni centar Pančeva (CD).
- Fracile, Nice (2010). *Rumunski folklorni biseri (Romanian folklore pearls)*. Novi Sad, Biblioteka Matice srpske (CD).
- Ivkov, Vesna (2011). *Прва хармоника Војводине (The first accordion of Vojvodina)*. Festival narodne muzike Stapar 2009. Sombor, Gradski muzej.
- Jakovljević, Rastko (2011). *World music у Србији. Традиције, порекло, развој (World music in Serbia. Traditions, origins, development)*. Beograd, Muzička omladina Srbije.

I would especially like to point out the first ethnomusicological book by a Serbian author published abroad:

Golemović, O. Dimitrije (2010). *Balkan Refrain: Form and Tradition in European Folk Song, Europea: Ethnomusicologies and Modrenities, No. 9*, Scarecrow Press, Inc.;

Har/Com edition (with audio CD), Lanham, Maryland-Toronto-Plymouth, UK.

Several ethnomusicologists and ethnochoreologists from Serbia participated in ICTM Study Group symposia and other international meetings: the 5th symposium of the Study Group on Music and Minorities (Prague, Czech Republic 2008); the 1st symposium of the Study Group on Music and Dance in Southeastern Europe (Struga, Macedonia 2008); the 27th Biennial Conference of the International Council of Kinetography Laban (ICKL) (Budapest, Hungary 2011); the 18th Symposium of the Study Group on Folk Musical Instruments (Stubičke Toplice, Croatia 2011); Research, Preservation and Presentation of Banat Heritage: Current State and Long Term Strategy (Vršac, Serbia 2011) and others. Selena Rakočević was the organiser and moderator of the panel "History and Perspectives of National Ethnomusicologies and Ethnochoreologies in the Balkans", which included ten researchers from five Balkan countries (Bulgaria, Bosnia and Herzegovina, Macedonia, Greece and Serbia). This panel was presented at the 2007 ICTM World Conference in Vienna. Papers from this panel were compiled into the book *Vienna and the Balkans* and published by the Bulgarian Academy of Science (Sofia, 2008).

Some secondary music schools in Serbia are teaching aspects of ethnomusicology and performance of traditional music. For instance, the music school *Mokranjac* in Belgrade opened the Department for Serbian traditional singing and playing in 1995, and in 2004 the music school *Stevan Mokranjac* in Kraljevo established its Department of ethnomusicology which covers both theoretical and practical teaching of traditional singing and playing of folk instruments such as *frula*, *dvojnice*, *okarina*, *gajde*, *gusle*, and *daire*. Another Department of ethnomusicology was established at the music school *Petar Konjović* in Sombor, where traditional singing, playing and dancing are taught. The music school in Subotica opened in 2011 its Department for ethnomusicology with an emphasis on Serbian traditional singing. These acquired knowledge and skills of singing and

playing traditional music are later enriched and improved during undergraduate and master studies at the Faculty of Musical Arts in Belgrade and at the Academy of Arts in Novi Sad.

We believe that while as long as there is interest among students to learn the musical heritage of multicultural Serbia, as well as for singing and playing traditional musical instruments, the number of ethnomusicologists will increase. This will advance their interest in a more comprehensive, systematic and profound study of traditional values, and also the study of legitimacy, continuity, changes, new trends and the process of acculturation, then and now.

Slovenia

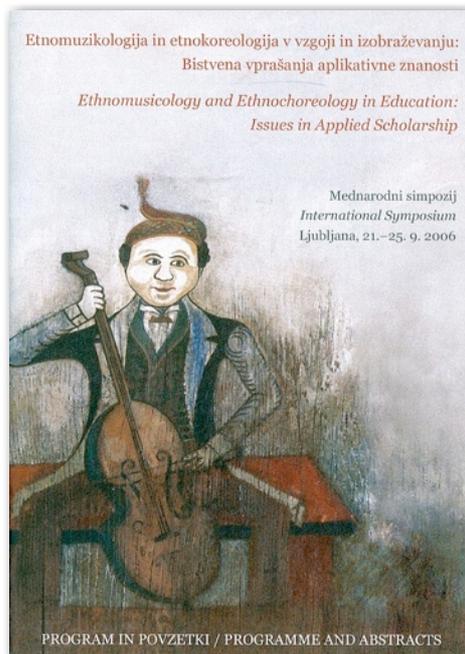
by Mojca Kovačič, Chair of National Committee



The ethnomusicological framework in Slovenia consists of scholars having different backgrounds and which associate ethnomusicology with other disciplines such as musicology, ethnology and cultural anthropology, music education and popular music studies. It is mostly covered by institutions such as the Faculty of Arts of the University of Ljubljana and the [Scientific Research Centre of the Slovenian Academy of Science and Arts](#), however always supported by other institutions such as the [Slovene Ethnographic Museum](#), the country's [Public Fund for Cultural Activities](#) and the [Music Academy of the University of Ljubljana](#). However, the majority of individuals from different institutional backgrounds are brought together in the Cultural and Ethnomusicological Society [Folk Slovenia](#), which connects scholars, musicians and educators and takes good care of the application of ethnomusicological ideas. Institutions and societies also cooperate in organising international ethnomusicological or interdisciplinary conferences such as those mentioned below.

The period between 2006 and 2011 was clearly marked by the relocation of the ICTM Secretariat from Australia to Slovenia, which took place in the summer of 2011. It was also the first period

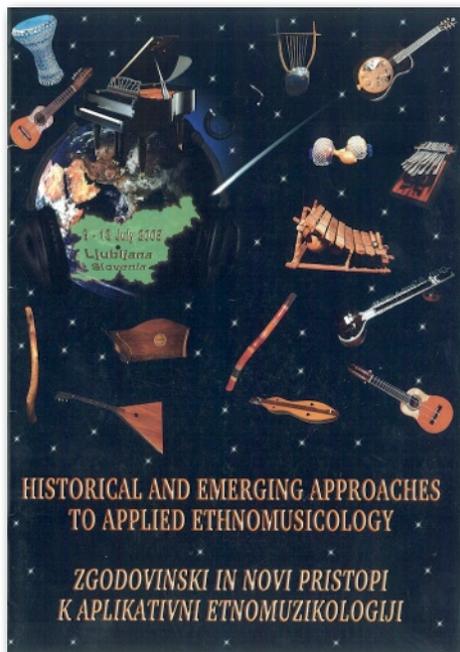
of operation of the ICTM Slovenia National Committee and was characterised by the organisation of four important international meetings.



In September 2006 the symposium *Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship* took place in Ljubljana (Editor's Note: see *Bulletin of the ICTM Vol. 110*: 67-69, also online [here](#)). The symposium opened and explained a number of issues and dilemmas, as well as demonstrated differences among national educational policies.

This symposium also represented the first step towards establishing the ICTM Study Group on Applied Ethnomusicology, thanks to its initiator Svanibor Pettan. The Study Group had their first meeting in Ljubljana in 2008, where the eSymposium *Historical and Emerging Approaches to Applied Ethnomusicology* also took place (Editor's Note: you can read the meeting's report [here](#)). The three major themes—History of the Idea and Understandings of Applied Ethnomusicology in World-wide Contexts; Presentation and Evaluation of Individual Projects with Emphasis on Theory and Method; Applied Ethnomusicology in Situations of Conflict—were discussed in talking circles by several international scholars from diverse backgrounds and resulted in the book *Applied Ethnomusicology: Historical and Contemporary Approaches* (ed. by Harrison, Mackinlay and Pettan), published in

2010 (Editor's Note: see *Bulletin of the ICTM Vol. 119*, page 53, available online [here](#)).



The international interdisciplinary symposium "What to Do with Folklore?" was organized in 2009 to celebrate the 75th anniversary of the Institute of Ethnomusicology of ZRC SAZU and was also dedicated to the memory of Zmaga Kumer, one of the greatest researchers of the Slovenian folk song tradition who passed away in 2008. The symposium brought together researchers in music, dance, literary folklore, beliefs and customs, as well as researchers of folkloristic disciplinary history and theory. The symposium was a creative meeting place of different views, especially between the new folklore approaches arising from anthropology and cultural studies and those based on the tradition of analytical and descriptive folkloristics. Papers from the symposium are being published in three dif-



Attendance of Symposium "What to Do with Folklore?". From left to right: Marija Klobčar, Ingrid Åkesson

ferent publications, one already released in the journal *Traditiones* 40/3 (2011), the other two are planned to be printed in 2012.

In the year 2011, the move of the ICTM Secretariat from Australia to Slovenia was marked by the symposium *Encounters between Traditional Music and Dance and European Musical Culture in Various Places and at Various Times* which took place in Ljubljana. The symposium related traditional music and dance to the legacies of national movements and colonialism and to issues such as identity, hybridity, power, conflict, and globalisation. It ended up with useful discussion on how to most efficiently serve and promote the values of the ICTM during the years of its stay in Ljubljana.

The acclaimed exhibition about Slovenian instrumental music *Sounds of Slovenia: from folk musicians to the Avseniks* was organised by the Slovene Ethnographic Museum and its curator Igor Cvetko in 2007. Slovenian ethnochoreologist Rebeka Kunej hosted in 2006 and 2011 meetings of the ICTM Sub-Study Group on Round dances – 19th century derived couple dances (Editor's Note: see page 44 for more about the latest meeting of this Sub-Study Group).

Slovene scholars are also active members of the ICTM Study Groups on Study Applied Ethnomusicology (A. Hofman, S. Pettan), Ethnochoreology (R. Kunej), Folk Musical Instruments (A. Bejtullahu, M. Kovačič, I. Lešnik, S. Pettan, U. Šivic), Multipart Music (A. Bejtullahu, U. Šivic), Music and Dance in Southeastern Europe (A. Bejtullahu, A. Hofman, M. Kovačič, M. Marty, S. Pettan, U. Šivic), Music and Minorities (A. Bejtullahu, A. Hofman, S. Pettan, D. Verbuč) and Historical Sources of Traditional Music (D. Kunej).

Selected Publications

The following list provides only monographs, edited volumes, degree theses, and CDs made by Slovenia's ethnomusicologists within the period 2006-2011. For their other publications and full bibliographies please search by name at [this website](#).

Periodicals in which Slovene ethnomusicologists publish results of their re-

search include domestic ones—such as *Etnolog*, *Folklornik*, *Glasnik SED*, *Muzikološki zbornik/Musicological Annual* and *Traditiones*—and those from elsewhere (including the Yearbook for Traditional Music and The World of Music during 2006-2011).

Monographs and edited volumes

- Hofman, Ana. 2011. Staging Socialist Femininity: Gender Politics and Folklore Performance in Serbia. Leiden; Boston: Brill.
 - Hofman, Ana and Oto Luthar (eds.). 2011. *Zvoki in okusi druge Slovenije: vodič po prostorih medkulturnih srečevanj* (Sounds and tastes of other Slovenia: a guide to places of intercultural encounters). Ljubljana : Založba ZRC, ZRC SAZU.
 - Hofman, Ana (ed.). 2008. *Journal of Euro-Mediterranean studies*, Porotorož: Center EMUNI, University Centre for Euro-Mediterranean Studies, Vol. 1 No.1 and 2.
 - Juvančič, Katarina (ed.). 2006. *Al' že spiš? " : študentske raziskave uspavank in uspavanja na Slovenskem* (Are You Sleeping? Student research of lullabies in Slovenia). Ljubljana: Filozofska fakulteta, Oddelek za etnologijo in kulturno antropologijo.
 - Kunej, Drago. 2008. *Fonograf je došel! : prvi zvočni zapisi slovenske ljudske glasbe* (The phonograph has arrived: first sound recordings of Slovene folk music). Ljubljana: Založba ZRC, ZRC SAZU.
 - Pettan, Svanibor (ed.). 2008. *Applied Ethnomusicology. Muzikološki zbornik/Musicological Annual* 44/1.
 - Pettan, Svanibor. 2010. *Lambada na Kosovu: etnomuzikološki ogledi* (Lambada in Kosovo: ethnomusicological perspectives). Beograd: Biblioteka XX vek : Knjižara Krug.
 - Pettan, Svanibor. 2011. *Etnomuzikologija na razpotju : iz glasbene zakladnice kosovskih Romov* (Ethnomusicology at the crossroads: from the musical treasury of Kosovo Roma). Ljubljana: Znanstvena založba Filozofske fakultete (*Editor's Note*: see page 51 for more).
 - Šivic, Urša. 2008. *Po jezeru bliz Triglava: ponarodevanje umetnih pesmi iz druge polovice 19. stoletja* (Along the lake near Mt. Triglav: the popularisation of art songs from the second half of the 19th century). Ljubljana: Založba ZRC, ZRC SAZU.
- ### Degree Theses:
- Bejtullahu, Alma. 2006. *Glasba na Kosovu ob osamosvojitvenih prizadevanjih* (Music in Kosovo during the struggle for political independence), M. A.
 - Hofman, Ana. 2007. *Identity Politics and the Performances of Female Singers in Niško Polje in the Last Third of the Twentieth Century*, PhD.
 - Klobčar, Teja. 2011. *Jezikovni in muzikološki pristopi zapisovalcev v zbirateljski akciji OSNP* (Transcribers' linguistic and musicological approaches in the OSNP collection campaign), B. A.
 - Kovačič, Mojca. 2009. *Pritrkavanje – etnomuzikološka fenomenologija pojava in njegova vključenost v slovenski in evropski prostor* (Bell chiming: the ethnomusicological phenomenology of the practice and its inclusion in Slovenia and Europe), PhD.
 - Kunej, Drago. 2006. *Optimalno predvajanje, restavriranje in uporaba prvih slovenskih etnomuzikoloških zvočnih zapisov* (Optimal playback, restoration and usage of the first Slovenian ethnomusicological sound recordings), PhD.
 - Kunej, Rebeka. 2007. *Štajeriš na Slovenskem: etnokoreološki in plesnoantropološki* (The Steierisch in Slovenia: ethnochoreological and dance-anthropological perspectives), PhD.
 - Strle, Gregor. 2008. *Načrtovanje in vzpostavitev glasbenega arhiva pri Glasbenonarodopisnem inštitutu ZRC SAZU* (Planning and establishment of a music archive at the Institute of Ethnomusicology ZRC SAZU), M. A.
 - Šivic, Urša. 2006. *Transformacija slovenskih ljudskih pesmi v nekaterih zvrsteh popularne glasbe v devetdesetih letih 20. stoletja* (Transformation of Slovenian folk songs in some popular music genres in the nineties of the 20th century), PhD.
- ### Discography
- Verbuč, David. 2007. *Glasba in komunikacija* (Music and Communication), B. A.
 - Golež Kaučič, Marjetka; Klobčar, Marija; Kunej, Drago; Šivic, Urša; Pisk, Marjeta; Ramovš, Mirko (eds.). 2007. *Regiment po cesti gre* (The regiment is on the march). Ljubljana: ZRC SAZU, Založba ZRC.
 - Golež Kaučič, Marjetka; Šivic, Urša; Kunej, Drago (eds.). 2007. *Slovenske ljudske pesmi V. Družinske pripovedne pesmi* (Slovenian folk songs V. Family ballads). Ljubljana: Založba ZRC, ZRC SAZU.
 - Juvančič, Katarina (ed.). 2006. *Al' že spiš? ali Kako uspavamo v Sloveniji* (Are you sleeping? Lullabies in Slovenia). Ljubljana: Kulturno društvo Folk Slovenija, 2006.
 - Klobčar, Marija; Šivic, Urša; Vendramin, Peter (eds.). 2010. *Spejvaj nama, Katica: ljudske pesmi Prekmurja* (Sing to us, Katie: folk songs from Prekmurje). Ljubljana: Založba ZRC, ZRC SAZU.
 - Kovačič, Mojca (ed.). 2011. *Pritrkavanje* (Bell chiming). Ljubljana: Založba ZRC, ZRC SAZU.
 - Kunej, Drago; Terseglav, Marko (eds.). 2011. *Bog daj dobro leto: ljudska pesemska dediščina Adlešičev* (May God grant you a good year: folksong heritage from Adlešiči). Ljubljana: Založba ZRC, ZRC SAZU.
 - Kunej, Rebeka; Ramovš, Mirko; Kunej, Drago (eds.). 2008. *Slovenske ljudske plesne viže, Bela krajina in Kostel* (Slovene folk dance music, White Carniola and Kostel). Ljubljana: Založba ZRC, ZRC SAZU.
 - Kunej, Drago; Terseglav, Marko; Kovačič, Mojca (eds.). 2009. *Pesem slovenske dežele* (Songs of Slovenia). Ljubljana: Založba ZRC, ZRC SAZU.
 - Kunej, Drago; Kunej, Rebeka (eds.). 2011. *Slovenske ljudske plesne viže : Prekmurje in Porabje* (Slovene folk dance music: Prekmurje and the Rába Valley). Ljubljana: Založba ZRC, ZRC SAZU.

- Moličnik, Simona (ed.). 2011. *Slovenska zemlja v pesmi in besedi: Za gorami* (Slovene land in song and word: over the hills). Ljubljana: RTV Slovenija.
- Muršič, Rajko; Juvančič, Katarina; Petan, Svanibor; Batelič, Mario (eds.). 2011. *Etno. Glasbene poti podolgem in počez / Musical Routes: Highways and Byways*. Ljubljana: SIGIC.
- Šivic, Urša; Terseglav, Marko; Vrčon, Robert (ed.). 2008. *Bela Krajina in Kostel: zvočni primeri izvirne ljudske glasbe* (White Carniola and Kostel: a selection of original recordings of traditional music). Ljubljana: Založba ZRC, ZRC SAZU.
- Terseglav, Marko; Kunej, Drago (eds.). 2010. *Pjevaj mi, pjevaj, sokole: uskoška pesemska dediščina Bele krajine* (Sing to me, sing, falcon: song heritage of the Uskoks in White Carniola). Ljubljana: Založba ZRC, ZRC SAZU.
- Vidakovič, Jasna, Dovč, Janez, Kus, Ana (eds.). 2011. *Sozvočja Slovenije/The Sounds of Slovenia*. Ljubljana: Celinka.

South Africa

by Alvin B. Petersen,
Liaison Officer

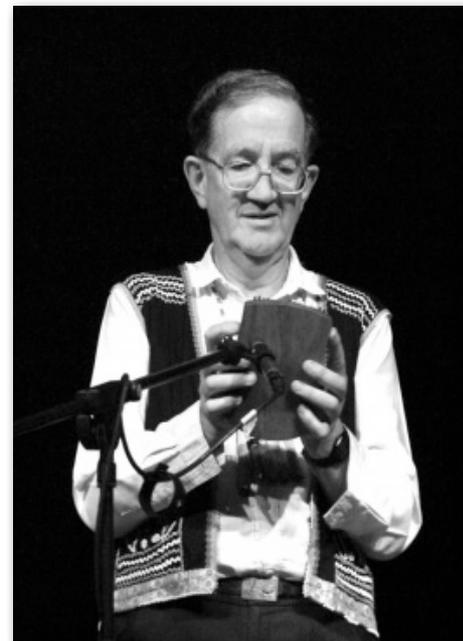


African music is a subject at most of South Africa's universities and other institutions of higher learning. Differences in approach relate to kind and not to degree. For example, at the University of Fort Hare, in Alice in the Eastern Cape Province, there is a strong emphasis on Xhosa music, since the Eastern Cape is the traditional home of the Xhosa-speaking peoples of South Africa. The hymn which is sung at each and every graduation ceremony at this university is *Intsimbi ka Ntsikana* (Ntsikana's Bell), by Ntsikana (commonly believed by the Xhosa to have been a prophet) with additional text by the Rev. John Knox Bokwe, both of whom lived in various periods of South Africa's troubled colonial history. Similarly, at the [South African College of Music of the University of Cape Town](#) there is a particular research focus on the music of the so-called "Coloured community". Zulu music traditions are kept alive and well

at the Music Department of the [University of Kwazulu-Natal](#), under the directorship of Dr. Patricia Opondo. At the School of Music of North West University (Potchefstroom) I am assisted in my African music modules by the percussionist David Nkosi, who was appointed at the beginning of 2012. His presence here means that students will be able to learn African drumming at an advanced level. Recently he gave an introductory concert of his art, ably assisted by Odyke Nzewi and Babodeli Kutumela. The former is the son of Meki Nzewi, internationally well known among both ethnomusicologists and music educators alike. We have a National Research Foundation (NRF) – an accredited and funded niche area spearheaded by Hetta Potgieter, entitled "South African Music Cultures in Action". It has a strong focus on research into the music-culture of the Tswana peoples of the North-West Province.

The Southern African Music Rights Organisation (SAMRO) continues to play an important role in funding post-graduate research into African music, offering bursaries from honours level upwards. To the best of my knowledge, it is the only non-governmental organization that offers financial support specifically for research into African music. The National Research Foundation (NRF) also continues to play a pivotal role in providing funding for ethnomusicologists to present papers at national and international conferences.

Andrew Tracey, the pioneer of African music scholarship in South Africa, turns 75 on the 5 May 2012. The International Library of African Music, based at Rhodes University in Grahamstown, was founded by him and his father, Hugh. Many of us will remember Andrew's moving keynote address at the ICTM World Conference in Durban in the year 2009. The South African Society for Research in Music will produce a Feschrift in his honour. For more information, please visit www.sasrim.ac.za.



Music by South African individuals and groups will feature strongly at the Cape Town International Jazz Festival, known as "Africa's Grandest Gathering" between the 30 and 31 March at the International Convention Centre in Cape Town. Organized by ESPAfrika, some of the headliners will include Dorothy Masuku, Zamajobe, Zahara and Unathi.

Andrew Tracey

Switzerland

by Raymond Ammann,
Chair of National
Committee



The Swiss Society for Ethnomusicology (CHEM) is also the ICTM Switzerland National Committee and counts some 60 members, most of them living in Switzerland (a few live in Germany). We may say that in the last five years we did win each year approximately five new members. Of course there are always a few retirements but the number of members is growing.

Compared to the number of members, the board is rather large with more than 10 persons. However, this is not a disadvantage as there are friendly sentiments in the entire society; most of the members know each other from the times of university and several play music together.

The society is rather active with two meetings each year. The annual meeting which normally takes place in June is generally combined with a visit to a museum's exhibition on music or a concert or other cultural festivals (2011, Musée d'Ethnographie of Neuchâtel, Exhibition "bruits"). During this annual meeting the general assembly takes place. The second annual meeting – we call it autumn symposium – takes place in the month of November. Here, the members present papers and there might be a guest speaker (2011 Institut für Musikwissenschaft at the university of Bern).

Together with the Society for Traditional Music in Switzerland (Gesellschaft für die Volksmusik in der Schweiz, GVS) the CH-EM publishes a bulletin once a year. The bulletin consists of articles from members and non-members. The Bulletin of 2010 contained 11 articles in three languages. We are most interested in providing a platform for music students to show their first publication (for example Bachelor thesis). The Bulletin of 2011 counts four contributions from students.

There are four languages spoken in Switzerland (without counting the many idioms and dialects) and the Swiss Society for ethnomusicology is multilingual – the main spoken languages are Swiss German and French. Because of the multilingualism and the strong interactivity and exchange among the members, Swiss ethnomusicology combines several culturally different approaches to ethnomusicology. Unfortunately, no Swiss Ethnomusicologists hold lecturing or teaching positions in Swiss universities and here is still need for action.

United Kingdom

by Carolyn Landau,
Former Chair of the British
Forum for
Ethnomusicology



The [British Forum for Ethnomusicology](#), an Affiliate National Committee to the ICTM, held its annual one-day conference on 5 November 2011 in association with [The Institute of Musical Research](#),

[University of London](#). The conference, organised and convened by Angela Impey of the School of Oriental and African Studies, had as its theme, 'Listening for a Change: Environment, Music, Action'. Jennifer Post, one of the speakers, wrote of the conference:

"Presenters from Europe and North America addressed international themes on ways musicians and their audiences, instrument makers and other members of the music industry, engage with critical issues related to ecology and environmental change. Paper topics ranged from the management of resources used for musical instrument making to ways we engage with changes in the natural world through recordings and live performance, from participation in environmental politics, especially among indigenous peoples, to reports on ways individuals and organisations have been working for change in order to enhance musical production."

Especially well attended, the meeting revealed that there is broad interest in the study of music and the environment. This relatively new branch of ethnomusicology and musicology emerged first in the 1960s with the soundscape studies of R. Murray Schafer. In recent years, with increasing concern about environmental changes occurring around the world, and the impact on opportunities for human populations to continue their cultural practices, ethnomusicologists have been drawn to new methods for their contemporary studies about music and ecology. Their current work is expanding discourses on the subject with the integration of scientific and additional social scientific material, and provides more effective ways to analyse and communicate about, and advocate for, current local and global issues and actions. The meeting, therefore, also offered opportunities for participants to begin a dialogue about making a difference to benefit populations whose musical expressions are today so heavily impacted by ecological change.

In the evening, American clarinetist, naturalist, and philosopher David Rothenberg performed an intriguing selection of pieces for conference participants at SOAS. His duets with recordings of



Attendance at BFE's 2011 one-day annual conference

bird and whale songs demonstrated how he maintains ongoing dialogues with non-human creatures through music.

The speakers and paper titles were as follows: Jennifer Post, 'Sharing Rosewood, Smuggling Ivory: The Global And Local Politics of Resource Use and Distribution in Musical Instrument Making'; Kevin Dawe, 'The Green Guitar: Ecology and Criticism in the study of Global Lutherie'; Aaron Allen, 'Sounding Sustainable: Stradivari, Nature ture & Culture'; Stephanie Bunn, 'Environment, Resonance and Image in Kyrgyz Oral epic'; Noel Lobley, 'Recording the Sounds of Change in the Central African Republic'; Joe Browning, 'Crane calls and shakuhachi sounds: tracing changing music-environment relations in the piece Tsuru no Sugomori'; Henry Stobart, 'Sound sensitivity and climate politics in Bolivia'; Thomas Hilder, 'Musical Performance, Indigeneity and Environment: The Politics of Nature in Arctic Europe'; Sian Sullivan, 'Trance Namibia? Juxtapositions of music, dance and desire in a desert landscape'; Catherine Botrill, 'Carbon Soundings: The Response of the Music Industry to Climate Change'; Jerome Lewis, 'Musical change and environmental change in Congo forest: the contrasting impact of industrial extraction and conservation'; Chris Low, 'Music, land and social change amongst the Kalahari KhoeSan' and Peter Cusack, 'Sound recording as Environmental Journalism.'

The next BFE conference will be held from 29 March to 1 April 2012 at the University of Durham, convened by Simon Mills, with the theme of Performance Interaction. The Keynote Speaker is Professor Bernard Lortat-Jacob and the AGM will take place on Saturday 31 March at 4.30 PM.

Reports from ICTM Study Groups

African Musics

Compiled by Patricia Opondo, Study Group Chair & Alvin B. Petersen, Study Group Secretary



Mission Statement

The key function of the African Musics Study Group (AMSG) is to research, promote, preserve disseminate and protect African musics and dance in all their aspects, functions and geographical locations, in Africa and in the diaspora; with a particular emphasis on indigenous/traditional African musics in sub-Saharan and diasporic Africa.

Executive Committee

Patricia A. Opondo, Chair

Robert Chanunka, Vice Chair

Alvin Petersen, Secretary

Mandy Carver, Treasurer

Marie Agatha Ozah, Executive Member

Rose Omolo-Ongati, Executive Member

Nicol Hammond, Web master and digital technology assistant

The African Musics Study Group is pleased to invite submissions for its weblog, which, along with the mailing list, serves as a central communication site for members. Any items of interest to members of the Study Group, including conference announcements, calls for abstracts, events, descriptions of research or publications, and similar newsworthy items, can be sent to the webmaster, Nicol Hammond, at africanmusicictm@gmail.com, and/or posted directly to the mailing list (see below).

- blog web address:
ictmafricanmusic.blogspot.com
- mailing list e-mail address:
ictmamsg@googlegroups.com

2011-2012 has been a very busy period for most of our membership, with a host of conferences, workshops and festivals. Our publications sub-committee has also been busy with our inaugural pub-

lication and we have selected 12 papers that will be published by the end of 2012. The African Musics Study Group editorial committee includes the following: Patricia Opondo, Marie Agatha Ozah, George Worlasi Kwasi Dor and Lois Anderson.

The **5th Annual International Ethnomusicology Symposium** was held from 21 to 23 of July 2011 at the University of Dar es Salaam, Tanzania, supported by the Goethe Institute of Dar es Salaam and the U.S. Embassy in Dar es Salaam. Scholars and musicians from Kenya, Uganda, Tanzania, Ghana, Ethiopia, South Africa, Zimbabwe, Korea, Japan, and France presented papers. The keynote address was delivered by Emeritus Professor J.H. Kwabena Nketia from University of Ghana, and there were many different kinds of performances including traditional storytelling, choir, group music and dance by the participants from Makumira University. There were approximately 25 presenters and a total of 200 in attendance. The symposia are convened by Prof. Mitchel Strumpf from the Department of Fine and Performing arts at the University.

The **7th PASMAE-ISME Regional Conference** was held at the University of Botswana, Gabarone from 26-30 July 2011. The conference theme – Musical Arts Education in Contemporary Africa had the following as its sub-themes: performance techniques in African Music, teacher training and classroom-based musical arts, contexts and content of instrumental performance, aesthetics and intonation in indigenous music. There were paper presentations, workshop and concerts. The ICTM African Musics Study Group is under discussion with the PASMAE Executive in partnering to co-host a regional meeting in the future.

As part of Prof. J. H. Kwabena Nketia's 90th birthday celebrations, the **Institute of African Studies at the University of Ghana, Legon** hosted a two day international conference embracing the theme: **The Life and works of Emeritus**

Professor J. H. Kwabena Nketia from 23 to 24 September 2011. At the official opening University officials and the Minister of Chieftaincy and Culture Hon Mr. Alexander Asum-Ahensah addressed the gathering. The keynote address was delivered by Emerita Professor Mary Esther Kropp Dakubu, and moving music and dance performances delivered by the Ghana Dance Ensemble. Of special note was the solo musical salute in honour of Emeritus Prof J H Nketia performed on the seperewa harp by Osei Korankye which was then followed by Prof Nketia addressing the gathering. The remainder of the conference was marked by 40 presenters from around the world including members of ICTM African Musics Study Group. The two days were broken up under the following themes: music and worship, music and language, African art music, Music and culture, creativity and indigenous knowledge systems, music and the diaspora, representation, music and history, music and gender, African music and theory. In the evenings were memorable performances by Abibigromma directed by Ken Kafui; Ghana Dance Ensemble – Artistic Director – Benjamin Obido Ayettey; Cape Coast University Community Choir directed by Kofi Ansah; Noyam African Dance Institute directed by Prof. F. Nii Yartey. A Festschrift in honour of Emeritus Prof J H Kwabena Nketia is being prepared from the papers presented.

Conference/Festival Activity in South Africa

The 6th Annual conference of the South African Society for Research in Music (SASRIM) will take place at the Tshwane University of Technology (Johannesburg) between the 19th and 21st July 2012. Prof. J.H. Kwabena Nketia, the doyen of African music scholarship (now a nonagenarian) may be the keynote speaker, depending on his health and busy schedule. For more information, please visit www.sasrim.ac.za.

The 5th National Marimba Festival will take place At St. Dominic's in Boksburg, between 23 and the 24 July 2012. It has

attracted several marimba ensembles from all over South Africa in the past.

Many cultural arts institutions all over South Africa will be participating in Africa Day celebrations, scheduled for 19 May. For example, at the School of Music, North West University (Potchefstroom) the African Music division will be having a commemorative concert. The invited keynote speaker will be Prof Meki Nzewi.

Research Activity in South Africa

The latest edition (Number 36) of the publication entitled "The Talking Drum" which is of use mainly to music educators, was released in January 2012. The latest journal of SASRIM entitled "Musicus" will be published in late-2012.

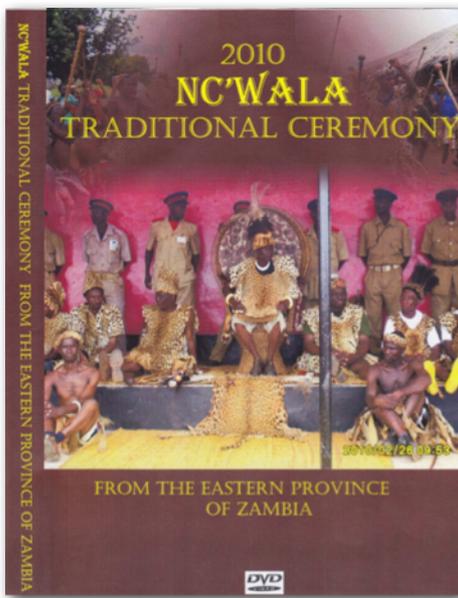
Ms Willemein Fronemann completed her PhD. (Musicology) at the University of Stellenbosch on Boeremusiek. A 'grey' area in South African ethnomusicology, I am sure that this thesis will be in great demand. It is entitled *Pleasure Beyond the Call of Duty: Retrospectives, Perspectives and Speculations on Boeremusiek*. For the full text of her dissertation please visit [this link](#).

Festival Activity in Zambia

Zambia has much to celebrate in 2012, since its football team, Chipolopolo (the 'Big Bullets') won the African Cup of Nations, snatching victory from the Ivory Coast (the 'Elephants') in a nail-biting penalty shoot-out.

Zambian traditional ceremonies due during various months of 2012 (celebration of the first fruit) include the following:

- Chibwela mushi (Lala people of the central province)
- Mutomboko (Lunda people of Luapula province)
- Lunda lubanza (Lunda people of Northwestern province)
- Nc'wala (Ngoni people of Eastern province)
- Lwindi Gonda (Tonga people of Southern province)
- Shimunenga (Ila people of southern Province)



Used with permission of
Dr Kapambwe Lumbwe

- Kuomboka (Lozi people of Western province)

All of these can be accessed on [Youtube](#).

Conference/Festival Activity in Nigeria

Between 22 and 25 April 2012 the Faculty of Arts, University of Nigeria (Nsukka) will be hosting the 2012 International Conference and Chinua Achebe Lectures. One of the themes of the conference is entitled "New Trends in African Music".

Between 13 and 18 August the Association of Nigerian Musicologists will be hosting the 11th Annual conference at the same university. The theme will be "Music Performance in Africa" and the keynote speaker will be Prof. Kofi Agawu.

Research Activity in Uganda

Nicholas Ssempijja completed his doctoral studies at the Grieg Academy, Dept of Music, University of Bergen in January 2012. His dissertation is entitled *Localising Catholicism through Musical Performance: Kampala Archdiocesan Post Primary Schools Music Festivals*. For more information about his dissertation and abstract please view it directly [here](#). See also [here](#).

Currently, he is back at Makerere University where he is teaching at the Department of Performing Arts and Film, School of Liberal and Performing Arts.

Recently, the Music Section at the Department of Performing Arts and Film, particularly the ethnomusicology section, launched its first book entitled, "Ethnomusicology in East Africa: Perspectives from Uganda and Beyond", edited by Sylvia Nannyonga-Tamusuza and Thomas James Solomon. For more information about this and its abstract please visit [Google Uganda](#).

Conference Activity in the USA

The Fourth International Symposium on the Music of Africa was held at Princeton University (State of New York) between the 2 and 3 March 2012.

Directed by Prof. Kofi Agawu, the two-day event featured workshops and concerts of Yoruba drumming (led by Yoruba Master Talking Drummer Bisi Adeleke) and Ewe drumming (led by Gideon Alorwoyie, Master Drummer and High Priest of the Yewe Cult), a keynote address by Professor Karin Barber, Birmingham University, UK, and lectures on the structure and meaning of a variety of African repertoires by scholars George Dor, Kofi Gbolonyo, Bode Omojola, Godfried Toussaint and Polo Vallejo. Events were free and open to the public.

Historical Sources of Traditional Music

by Ingrid Åkesson and Susanne Ziegler,
Study Group Co-Chairs

Report on the 19th Meeting of the ICTM Study Group on Historical Sources of Traditional Music, Vienna, Austria, March 6-10 2012

The 19th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in Vienna, Austria, between 6 and 10 March 2012 thanks to an invitation from the Phonogrammarchiv of the Austrian Academy of Science. The conference was made possible by the efforts of Gerda Lechleitner of the Vienna Phonogrammarchiv, a long-time member of ICTM and the Study Group.

This meeting centred on two related topics: 1) Historical sources and contemporary fieldwork in ethnomusicology – relationship, dialogue, mutual benefit and 2) Multidisciplinary approaches to

the study of historical sources of traditional music. The two topics emerged from the discussions in Vilnius two years ago and reflect a wish to widen the perspectives of the Study Group. The choice of these topics also reflects the fact that many scholars use field work as well as archival and other historical sources in their work, and points at the possibility to reach fruitful results by combining methods and concepts within ethnomusicology with those attached to for example folkloristic, historical, archaeological, linguist, and text-related work. The meeting was also attended by members of the SEM Special Interest Group on Historical Ethnomusicology as a result of contacts made at the 2011 ICTM World Conference in St John's.

36 papers were announced and the meeting included participants from Argentina, Austria, Bosnia and Herzegovina, Estonia, France, Germany, Hungary, Italy, Latvia, Norway, Portugal, Slovenia, Sweden, Turkey, the United States and the United Kingdom (England and Wales). The range of music cultures discussed included examples from Albania, Cameroon, Croatia, Mongolia, Russia, Scotland and Yemen, as well as Armenian and Syriac Christian chant. Several new participants attended the meeting as well as a number of long-time members, and most of the sessions were also attended by listeners from Austrian universities, both scholars and students.

A couple of sessions were held on topic 2, multidisciplinary approaches. These included general post-colonial problematisation of archives and the discursive nature of representations in collections, the combination of ethnographic, linguistic and acoustic approaches to a drum language, possible sources for the reconstruction of extinct instruments, vernacular literacy and musicking as methods for the study of individual songbooks, Welsh folk carol texts at a crossroads of methods, and folk songs as source material for historians. However, during the sessions we noticed that aspects of both topics turned up in many papers, which again showed their close relationship.

One panel of three papers was held on field work among the Croatian minority in Stinatz, Burgenland, during some decades, and the archiving of this material as dialogic knowledge production. Several papers concerned different roles and aspects of archival sound recordings: their use in revival and reconstruction of vocal and instrumental traditions in Sweden and Tyrol, as a source for an acoustic approach to the tonality of Setu songs in Estonia, and originally commercial 78 RPM recordings as base for a Fado archive in Portugal. 78 RPM records were also discussed as a foundation of a project on early Slovenian sound recordings.

Transcriptions and sheet music were dealt with, for example, in papers on the relationship between transcriptions/notations made from live performances and transcriptions made from phonograph or tape recordings respectively, on published tune collections as typical documents of the time for their creation, on different Armenian Christian hymnals as sources for knowledge of the move from monophony to polyphony, and Welsh family carol books as a rarely accessible source for scholars.

Some papers reflected in different ways the shaping and establishing of national scholarship and/or institutions. These included, apart from the already mentioned, the study of East Latvian multipart singing as one of the foundations of post-Soviet Latvian ethnomusicology, the juxtaposition of many historical sources as a fundament of ethnomusicology in Bosnia and Herzegovina and Nomadic oral tradition in multi-ethnic Mongolia. Problems attached to the publication of archival material were discussed in a couple of papers, for example the issue of selection of sound recordings for publishing, how to visualise and analyse the problems concerning the identities and variations of tunes when publishing a song collection, and the preparation of a culturally and linguistically heterogeneous collection for a web presentation. Music archives' relationship to the Internet was discussed from several aspects during the meeting. Other issues were field work as thick description, historical sources on music mainly devoted to text matters as a

problem and the early Christian musical traditions as an (understudied) starting point for both historical musicology and ethnomusicology.

The sessions were held in the imposing buildings of the Austrian Academy of Sciences in central Vienna; thanks to the technician Johannes Spitzbart everything ran smoothly. A number of delegates also made a visit to the Vienna Phonogrammarchiv on the Saturday morning, where Gerda and Franz Lechleitner kindly showed localities, databases and recordings, etc. A business meeting was held, and the Study Group members were invited to hold the next meeting in Aveiro, Portugal, in 2014. An evening at the Burgenland Croatian Centre in Vienna with music, information and a delicious meal was very well attended and much appreciated, and the delegates were also invited by the Phonogrammarchiv to a typically Viennese Heurigen restaurant with local wine and food. The Meeting was very successful in all aspects, and it was held in a friendly and constructive atmosphere. We again want to thank the organisers for their great work.

Mediterranean Music Studies

by Marcello Sorce Keller,
Study Group Chair

Report on Mediterranean Music Studies Colloquium in Portel (Portugal), December 2011



Who, Where and When

On 1-5 December 2011, the Study Group for Mediterranean Music Studies had its 19th Colloquium in Portel (Portugal). It was devoted to a discussion of "Pan-Mediterranean Poetic Competitions and their Music: Historical Perspectives and Contemporary Practice" following upon a welcome suggestion by Ed Emery (SOAS, London). It was co-organised by Marcello Sorce Keller (University of Malta), Salwa El-Shawan Castelo Branco (Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Universidade Nova de Lisboa) and Paulo Lima (Câmara Municipal de Portel), and generously sponsored by the "Câmara Mu

municipal de Portel,” also with the support of “Sistemas do futuro : multimédia, gestão e arte”.

Participants invited to present papers were **Maria José Barriga** (Universidade Nova de Lisboa), **Fernando Cabral** (Sistemas do Futuro), **Fabio Calzia** (Conservatorio di Musica, Cagliari), Ed Emery (SOAS, London), **Francisco José Gomes Damasceno** (Laboratório de Estudos e Pesquisa em História e Culturas — DÍCTIS/CNPq), **Paulo Lima** (Universidade Nova de Lisboa), **Marco F. Lutz** (Conservatorio di Musica, Cagliari-Università di Roma La Sapienza), **Ignazio Macchiarella** (Università di Cagliari), **Nicola Scaldaferrì** (Università degli Studi di Milano), and **Marcello Sorce Keller** (University of Malta). Discussions about papers and presentation, as well as about future activities of the Study Group, greatly benefited from the contribution of ICTM Vice President **Salwa El-Shawan Castelo-Branco** (Universidade Nova de Lisboa).

A novelty in this Colloquium was that papers and discussions were given more time than is usually allowed in conferences, and this slow-pace approach proved to be productive as well as enjoyable. Also a novelty it was that a few video documents were presented and commented, in-between papers: **Ed Emery** presented a document about the Basque Bertsulari, **Marco Lutz** one analytically describing the intriguingly complex compositional process of the Sa Repentina, and **Marcello Sorce Keller** a video-clip of Maltese Ghana Spirtu Pront. The small number of participants made it unnecessary to have sessions governed by a chairperson. We all sat around a large table, and presentations as well as discussions could be extremely informal and spontaneous.

Papers Presented

Marcello Sorce Keller opened the Colloquium by outlining the wide-angle picture: poetic and musical competitions have existed in many cultures and often in different layers of the same culture (“Musical Duels in the Art-Music of the West and in Traditional Practice”); how they may occur in oral environments, in the lowbrow end of literate traditions, or

even in highbrow repertoires. Among orally transmitted repertoires, where they are by far more frequent, musico-poetic duels achieve an intriguing balance of elements: the ritual, the spectacular, the improvisatory dimension, the active involvement of the audience.

Ignazio Macchiarella then took over (“The Indispensable, Irrelevant Element: Oral Poetic Duels and Music in Sardinian, Corsican and Central Italy”) explaining how according to nearly all Sardinian, Corsican and Central Italian oral poets (and their listeners) music is an almost irrelevant or minimal element within poetical duels. What really counts is rather “pure poetry,” ideas and their poetic elaboration within metric and style constraints. And yet those very representatives of the tradition concede how it is practically impossible for them to improvise poetically in the absence of music. It is a paradox of sorts that Macchiarella made use of in assessing the role of music in the overall construction of improvisatory poetic discourse.

Francisco José Gomes Damasceno (“Cantadores e Cantorias at the Gateway to the Urban Northeast Brazil: Three experiments”) brought us a contribution from an area geographically remote from the Mediterranean, and yet related to it, as Luso-Brazilian traditions in so many ways reveal their connection to the other areas where romance languages are spoken. It was a set of reflections on the musical experience of three elderly “repentistas” singers from Northeastern Brazil whose lives exemplify the multiple aspects that music assumes in their milieu and how they embody knowledge acquired through music-making, and the most intriguing issue at stake here is how the rural space and the urban space of the city mark their musical practices.

Fabio Calzia brought us back to Sardinia (“Sos Muttos de Carrasacare: Carnival Poetic competitions in Lodine, a small Village in the central Sardinia”), telling us about Lodine, a Shepard's village in the center of the Island where the 380 inhabitants are connected through a complex pattern of kinship. Music and poetry are important for the



Salwa El-Shawan Castelo-Branco and Marcello Sorce Keller



Ignazio Macchiarella



Salwa El-Shawan Castelo-Branco and Francisco Gomes Damasceno



Maria José Barriga



Paulo Lima

life of this community, regulated by continuous challenges based on physical strength as well as vocal and poetical skills. His paper described how the community is brought together during the Carnival Festivals through poetic improvisation.

The first Portuguese contribution was by Maria José Barriga (“Cante ao baldão: A Duelling Practice in the Alentejo Region”); a contributions based on field-work conducted in the lower Alentejo region, between 1995 e 1999 and which, although summarised in a publication appeared 2003, it still continues as it examines the practice of the “cante ao baldão” (developed during the XIX century in a rather contained area of Portugal) in the broader context of poetic duelling across Portugal, the Mediterranean, Brazil and Hispano-America. Also concerned with the Portuguese region of Alentejo was the contribution presented by Paulo Lima and Fernando Cabral (The ‘Desafio’ Musico-Poetic Practice in Portugal: A Proposal for a Cartography and Digitalisation”). Theirs was the only contribution to tackled questions pertaining to the collection, organisation and use of the information available on the practice of musico-poetic duelling. Marco F. Lutzú at this point lead us back to Sardinia once again (“Antagonisms between Efis and Remo: defining the Sardinian poetic tradition of Sa Repentina”). As it turns out the Repentina is the less known and studied among the professional traditions of Sardinian improvised poetry, characterised by a complex set of metrical and musical forms. Over the last few decades the number of poets, and consequently of public competitions, has been greatly reduced. About five years ago the first investigations with an ethnomusicological approach were carried out and an informal school of ‘Repentina’ was organized. Lutzú's contention was that the explanation of what the ‘Repentina’ really is, can be best seen in the antagonistic relationship between Efis Caddeo and Remo Orrù, the last professional poets still active today.

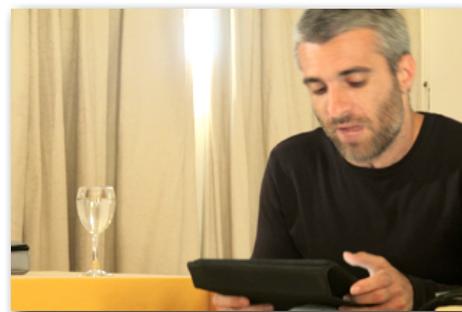
Nicola Scaldaferrì (“The singer of tales on stage. Transformation of the Albanian epic repertoires and performances from the traditional settings to the competi-

tive contexts”) revisited the tradition of epic singing so famously described by Milman Parry and Albert B. Lord, and explained how nowadays old songs, resulting from formulaic composition, are often presented in festivals and competitions. In this new context they are inevitably transformed, sometimes drastically: formulas disappear, strophic structure is employed, duration is reduced, the quality of singing per se is emphasised, narratives are reinvented, and even the accompanying instrument – the Gusle – is often replaced. In sum, the entire symbolic frame of reference of the performance is reconfigured.

Ed Emery brought the series of presentations to an end with a contribution where, in addition to the ethnographic, also an historical and literary dimension was present. He examined the possibility that in the sonnet, a characteristically Italian verse form, identifiable continuities could be seen between the Andalus tradition and the Italian tradition. He then concluded with a phenomenology of the sonnet as poetic duelling, and also as a manifestation of “correspondence poetry” (or poetry entailing the obligation for a response) – its conventions, behaviours and assumptions.

Discussion at Large

The multi-voiced discussion in-between papers and presentations actually focused on more musical-poetic competitions across more countries and territories than the title of the papers would indicate. It came out of the discussion how, however idiosyncratic each for of musico-poetic duelling really is, still the number of variants they represent is not infinite. In other words, very diverse situations were examined, but a finite number of them nonetheless exists. A typology would be possible – contexts, creativity forms, use of the body, relationship with the audience. Impressive indeed is the number of strict constraints each traditions relies upon, and how the widespread social understanding of such constraints insures the comprehensibility and appreciation of performances. In fact performances based on confrontation, rivalry, competition are



Marco Lutzú



Nicola Scaldaferrì



Ed Emery

remarkably well comprehensible in their dynamics to those who share the tradition (either in the role of active performers, or as public). The audience knows exactly what to expect, knows very well what the performer is trying to do, and is in a position to assess whether the goal is aptly achieved, with prowess and style.

Another observation emerging from papers, presentation and discussions, is that quick wit and humour play a prominent role in musico-poetic duelling. Spectators listen with attention and participation, precisely because in a matter of a few seconds, they know the

punchline is coming. Wit and humour in connection to music and poetry have not received, so far, much scholarly attention. In any further study of song duelling that would have to become a central question for analysis. In those traditions where no form of lashing is expected, the climax of the performance requires at least a striking line, a poetic surprising image which the melodic context is supposed to emphasise or frame for attention. Finally we came to realise, how many traditions of musico-poetic duelling make use of nonsense syllables, words, or phrases, just like in Balladry (who does not know the refrain: "Parsely, Sage, Rosemary and Thyme"!).

More important it was how the discussion, departing from examples presented in the course of the colloquium, at some point progressed towards crucial questions of music-making at large: the definition of the musical object, piece, or performance, and the very concept of "music" itself, not always recognised by many actors of the traditions in question. On this note, that from the angle of musico-poetic competition fundamental issues about music-making in general inevitably emerge, the meeting came to an end, with the perception that theme of this Colloquium turned out to be even more intriguing and substantial than anticipated, and will probably deserve to be revisited in the future in some way or form.

Possibilities to publish the proceedings, on paper or electronically, are being considered.

Multipart Music

by Ardian Ahmedaja and Ignazio Macchiarella

The work of the ICTM Study Group on Multipart Music in 2011 has been focused on the preparation for the publication of the proceedings of the first symposium (Sardinia, Italy, September 2010) and the preparations for the second symposium which will take place in Albania, between 22 and 29 April, 2012. The bibliographic information to the publication is:



Opening Ceremony. Photo by [Alessandro Faralli](#).

Macchiarella, Ignazio (Ed.). 2012. *Multipart music: a specific mode of musical thinking, expressive behaviour and sound*. Udine, Nota. (ISBN 9788861630925).

The book has two contemporary editions: an ordinary paper-book and an e-book edition, which includes audio tracks. The introduction section is pivoted on the following draft definition of Multipart Music: Multipart Music is any music production with at least two intentional sound sequences, regulated by specific overlapping rules, each of which is performed by both one single person or more persons in unison, who maintain a distinctiveness of their own, within a context of strict interaction and a hierarchical relationship.

Information about the 2010 Symposium, including photos, press review and audio recordings of the stages, can be found on the web site of the Study Group (www.multipartmusic.org) run by Ignazio Macchiarella.

The Second Symposium of the Study Group will be the first ICTM presence in Albania. The local organiser is the Ulysses Foundation based in Tiranë (Albania) and the co-organiser the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts in Vienna (Austria). In more than 30 presentations (including films) by colleagues coming from 20 countries questions of multipart music practices as creative processes, their role in religious prac-

tices as well as the impact of awards for the local music will be focused on. Evenings with music from the Balkans, Italy and Austria as well as workshops and music-making days with folk musicians are also prepared. The program can be found in the aforementioned website.

Round Dances – 19th Century Derived Couple Dances (Ethnochoreology Sub-Study Group)

by Rebeka Kunej

The ICTM Sub-Study Group on "Round Dances – 19th Century Derived Couple Dances" held its business meeting in Ljubljana during 2-4 December 2011, organised by the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts.

The meeting was attended by Chair of Sub-Study Group Egil Bakka (Norway), Marianne Bröcker (Germany), Sille Kapper (Estonia), local organiser Rebeka Kunej (Slovenia), Mats Nilsson (Sweden), Helena Saarikoski (Finland) and Jörgen Torp (Germany).

The participating researchers exchanged their findings on 19th Century Couple Dances, and continued working on a volume which will feature papers by members of this Sub-Study Group.

Other Reports

RILM Report

by *Zdravko Blažeković*,
Executive Editor



For its first forty years, Répertoire International de Littérature Musicale (RILM) was a joint commission of the International Association of Music Libraries, Archives, and Documentation Centres (IAML) and the International Musicological Society (IMS). Though ethnomusicological publications have been within its scope since the beginning, we deliberately set about expanding this coverage some fifteen years ago, an effort that resulted in both a large increase in ethnomusicological publications in the database and the first major change in our sponsoring organisations since its founding in 1966: At the 2007 meeting in Vienna, ICTM's Executive Board accepted our invitation to become RILM's third sponsoring organisation. And indeed the input, interests, and expertise of all ICTM members are crucial to ensuring that RILM meets the changing needs of the discipline of ethnomusicology in terms of geographic coverage, sources of publications, classification and indexing of topics, and more.

Each of the three sponsoring organizations is represented by four members on RILM's governing Commission Internationale Mixte. At the Durban conference in 2009 the ICTM Executive Board appointed Joseph Peters (Singapore), Yu Siu Wah (Hong Kong), Richard Kent Wolf (USA), and Maria Elizabeth da Silva Lucas (Brazil) to the Commission Mixte. They are joining representatives of the IMS (Philippe Vendrix, France, CM president; Dinko Fabris, Italy; David Fallows, UK; Chris Walton, Switzerland) and IAML (James P. Cassaro, USA, CM vice-president; Richard Chesser, UK; Thomas Leibnitz, Austria; Martie Severt, The Netherlands).

RILM's organization

Originally a pilot project of the American Council of Learned Societies (ACLS), RILM was founded in 1966 at the City University of New York by the renowned American musicologist Barry S. Brook. A man of expansive vision who had a hand in the establishment of all four R Projects—the four R Projects, in chronological order of their establishment, are RISM (Répertoire International des Sources Musicales, 1949), RILM (Répertoire International de Littérature Musicale, 1966), RiDIM (Répertoire International d'Iconographie Musicale, 1971), and RIPM (Répertoire International de la Presse Musicale, 1981)—Brook imagined an abstracted and indexed bibliography of all significant writings about music and related disciplines from all over the world. In other words, RILM was to be a tool providing total bibliographic control over the world's research on music. Our mission remains the same today as it was when Brook founded it, with the crucial difference that—though the ultimate goal of complete global coverage remains elusive—we work to get ever closer to achieving it.

Our international scope is made possible by our collaborative UNESCO-style structure. The United Nations Educational, Scientific, and Cultural Organisation (UNESCO), founded in 1945, “promotes international cooperation among its ... member states ... in the fields of education, science, culture, and communication.” (*Editor's Note: see [UNESCO Website](#) for more*). For RILM, “member states” are those countries that have established national RILM committees; these committees are responsible for submissions of citations and abstracts of all works published in their countries that meet our scope guidelines. In this way, the national committees help to ensure that the work of music scholars in their countries enters the international discourse on music by being summarised and

indexed in the most comprehensive and widely distributed bibliography for music. At its core, RILM is a collaborative effort aimed at disseminating the world's research on music to—and by—the world's research community.

RILM's Coverage

Because of its international coverage, the researcher can use RILM to find out if someone is working on a similar topic anywhere, whether it be in the U.S., Europe, Brazil, Israel, Japan, or Nigeria. Because the abstracts are in English, even if researchers find publications of interest to them in languages they cannot read or publications they cannot locate, if they can read English they will learn something about the published research on their topics.

Our database includes abstracts and indexes for over 650,000 publications on music research from around the world; these can be searched for by subscription on the EBSCOhost and ProQuest platforms. Each record is classified by main topic, and includes the original-language title, a title translation in English, full bibliographic information, a link to the Internet location when the material is available online, abstracts in English in addition to any other language received by the office, and detailed subject indexing. Records for publications in languages using non-roman characters (e.g., Russian, Japanese, Chinese, Korean) are produced bilingually, and users can search for them with their original character set. The database currently represents research published in 131 languages coming from 122 countries. Topics include writings on music of every variety. The major subject areas included in RILM are the following:

- ethnomusicology
- jazz and blues
- librarianship
- music & other arts (dance, dramatic

arts, literature, visual arts)

- music & related disciplines (acoustics, aesthetics, archeology, criticism, linguistics, medicine, philosophy, physics, psychology, semiotics, sociology)
- music in liturgy and ritual
- music therapy, musicology and history of music
- notation
- organology, conducting, and voice
- pedagogy
- performance practice
- popular music
- printing, publishing, and legal issues including copyright
- reference and research materials
- theory and analysis

Perhaps one of the most important aspects of RILM vis-à-vis the world situation is its demonstration of a model for close and successful international collaboration. Projects like RILM and all the R projects, which defy international problems and promote understanding, cooperation, and respect—and indeed are founded on these ideals—are more important than ever. These ideals are at the very heart of the RILM project, and as such they are also reflected in database policies.

RILM Document Types

RILM material falls into two broad categories: writings and other resources produced as an outcome of systematic scholarly research, and writings and other resources that provide important source material (including but not limited to correspondence, interviews, obituaries, criticism, conference reports, and biographies). Our coverage is determined only by the work itself without consideration of document type or medium: If a publication meets the above criteria, then it is RILM material, whether it appears in a music journal, in another discipline’s journal, in a collection of essays or conference proceedings, on a website, or is published as a monograph, disserta-

tion, or in any other form. The main document types included in RILM are the following:

- articles
- bibliographies
- blogs
- catalogues
- collections of essays
- conference proceedings
- critical commentaries to music editions
- dissertations and thesis
- electronic resources (websites, databases)
- Festschriften
- films and recordings of ethnographic material
- iconographies
- monographs
- reviews
- research-based sound recordings (mostly ethnographic)
- research-based video recordings and films (ditto)
- technical drawings of instruments

As of August 2011, our database included a total of 12,312 journal titles

(646 of them electronically available on the open Web).

RILM’s Chronological Coverage

Our coverage began with publications issued the year after it was established, so for many years RILM’s chronological boundaries were 1967 to the present. About ten years ago we began an initiative to extend the chronological reach of the database back in time, and so far we have done this with conference proceedings (thanks to a generous grant from the Andrew W. Mellon Foundation, these are now covered back to 1835) and Festschriften (thanks to a generous grant from the National Endowment for the Humanities, these are now covered back to 1840).

RILM’s editorial database is also made available to some organizations working on their national bibliography. For example, the Department of Music at Stellenbosch University is working on an exhaustive bibliography of publications on music issued in South African periodicals going back to the mid-nineteenth century. Our bibliographic indexing software is used for the organization of this project, and records are made available as a part of our online database.

RILM as Mirror of Current Research on Music

All of this demonstrates how RILM reflects the changing world of music research. What might not be as obvious is how music research changes RILM.

Document type	Quantity	Description
Core music journals	691	Flagship journals of music studies; all articles are abstracted and all reviews are cited.
Secondary music journals	672	Periodicals deemed significant for music studies, which are systematically examined for articles that fall within RILM’s scope guidelines; these articles are abstracted.
Tertiary music journals	603	Journals less oriented toward music scholarship and not systematically covered.
Non-music journals	10,346	Multi-disciplinary journals that may occasionally have articles related to music; coverage is accordingly selective.

Fig. 1: Breakdown of RILM’s document types

As our scope guidelines have been revised accordingly, so have many specific policies and practices. While the indexing system has remained the same, specific indexing policies are constantly modified. For example, concepts that used to be indexed under the headword *folk music* are now found under *traditional music*, *folklore*, or specific place names. Culture and music originally sufficed for concepts dealing with contextual issues of culture, but research in this area has evolved into many different subspecialties and methodologies; this headword no longer adequately represents the field, and now such concepts are indexed under a wide range of possible headwords, including *anthropology*, *cultural policies*, *cultural studies*, *politics*, *sociology*, *syncretism*, *urban studies*, *transculturation*, and so on. New headwords enter our thesaurus as changes in the discipline dictate. Recently introduced headwords include, for example, *biography studies*, *colonialism*, *drugs and alcohol*, *diaspora studies*, *electronica*, *hip hop*, *genre studies*, *geography*, *identity-collective*, *tourism and leisure*, and *urban studies*. The hierarchy of RILM indexing subjects is available at subjects.rilm.org.

RILM has benefited from being able to change along with the disciplines it serves and with technological advances as they come along, resulting in an ever-more-useful database for music researchers. Our usage statistics reflect how those doing research on any musical topic have increasingly come to rely on it. Today our database is searched a quarter-of-a-million times every month by students, scholars, musicians, and researchers around the world, a number that is growing quickly each year. It has become an indispensable tool for musical inquiry and also for scholars to fully document their work anywhere around the world.

Submission of Bibliographic Records to the RILM Database

Over the years the number of participating countries that have organised national RILM committees has grown to about fifty; a list is available [here](#).

Typically composed of music scholars and music librarians, the committees are based at major universities, national libraries, and research institutes. Each national committee functions differently and has different levels and types of support, according to local resources and the possibilities of musical networking. Some committees are supported by a local host institution, others by the government or local music societies; sometimes the work is entirely voluntary, and sometimes the work is partly or fully paid for. The motivating force behind these efforts, however, remains the same: the desire for the scholarship of each country to be well represented in the RILM bibliography, and thereby to be disseminated worldwide.

All committees rely in varying degrees on the author-submitted abstract, a central principle of the RILM operation. Many music scholars around the world submit abstracts for their publications as a matter of course as soon as they have a new publication, knowing that we will provide worldwide access to information about their work. There are several ways in which authors can submit information to us, the simplest being to go to [RILM's website](#) click on "submissions", and fill out the form. From this location authors can also check the database to make sure all their publications are represented. Doing so will achieve several goals. It will help the local RILM committees in their work. Having all of one's publications abstracted in our database ensures that scholars worldwide know about the work that person is doing. And finally, submitting one's publications aids our worthy mission to provide bibliographic control of music scholarship for the research community; the more records are represented in RILM, the better RILM's mission is accomplished, and the more useful RILM is for all music researchers.

The staff at RILM International Center in New York does its best to add publications that are not contributed by the national committees or authors to the database, typically adding more than 20,000 records annually. However, because many publications are not avail-

able in U.S. libraries, the only way to ensure their representation in RILM is with local help. To this end, we would like to establish new committees in countries that do not actively participate at present, and to add contributors to committees that are not able to keep up with their country's publications. ICTM members are particularly encouraged to join the project. Anyone interested in becoming involved is welcome to contact Barbara Dobbs Mackenzie at bmackenzie@rilm.org or Zdravko Blažeković at zblazekovic@rilm.org.

UNESCO Report

by Wim van Zanten

1. Meeting of the Intergovernmental Commission of the 2003 UNESCO Convention in Bali, 22-29 November 2011



This Committee meeting was the longest one until now: seven working days plus one day for the NGO Forum. Even so, several points of the agenda were not discussed because there was not enough time. The problems that already became evident in the former Committee meetings in Abu Dhabi (2009) and Nairobi (2010) had still not been resolved: because of the many nomination files for the international lists (88 in Bali; for 2012 the number of files not yet treated is 214), too much time and money was spent on examining the nominated items, especially for the Representative List. This had been a burden for the Secretariat and the Subsidiary Body, consisting of members of the Committee of State Parties.

It was therefore discussed whether the Consultative Body, consisting of 6 individual experts and representatives of 6 NGOs, should be given a more important role. The Committee's recommendation to the General Assembly of the convention was favourable to more NGO involvement. However, a great minority of State Parties did not agree on these issues and it remains to be seen what the General Assembly will decide in June.

ICTM was elected in the Consultative Body for examination of the 2012 files

for the Urgent Safeguarding List, the Best Practices and the requests for international assistance. Altogether there will be about 20 such files in 2012.

Future meetings

1. The General Assembly of the 2003 convention is scheduled to meet in Paris, 4-8 June 2012; it will be preceded by a one-day (3 June 2012) scholarly conference at the Maison des Cultures du Monde (see [this website](#) for more).
2. The 7th Committee meeting (7.COM) will take place in Grenada and is scheduled for 25-30 November 2012; it will most probably be preceded by a one-day NGO Forum.

2. Audiovisual materials on the Internet

On the UNESCO website (and YouTube) you may find information on the items on one of the international lists: 232 items of the Representative List (RL), 27 items of the Urgent Safeguarding List and 8 items of the Register of Best Practices. In the Bali meeting, 22-29 November 2011, the Consultative Body has pointed out that submitted videos should not be 'aimed at promoting tourism' (6.COM/CONF.206-8-EN, p.8, item 24). They recommend supplying videos that are supportive to the nomination and used to show 'what the intangible cultural heritage element is and what its social functions are today, and to illustrate its state of viability.'

Some of the audiovisual materials show clear shortcomings. For instance, I found out that in the film for the Indonesian *angklung* (RL), the men announced as 'Baduy' men are in fact not Baduy men. These are other men from outside the Baduy community, trained to play Baduy *angklung* instruments. It seems that with this nomination for the Representative List the Indonesian government did not 'endeavour to ensure the widest possible participation' of the Baduy community, required by the convention. The Baduy have apparently not been involved in this part of the nomination process.

There are more examples, like the *tango* (Argentina-Uruguay). In the *tango* film we see much of the traffic in Buenos Aires, but what about the community involved in *tango*, what does *tango* mean to them, etcetera? This *tango* film seems to be the product of an artist, who presented his/her own vision on *tango* and was not interested in whether this was a proper representation of the way the community experiences *tango*. This violates the spirit and requirements of the convention.

I invite you to look carefully at these audiovisual materials, especially when it concerns your own research field. Do these films represent the relation between a community and its living culture in a respectful way? Does this represent the culturally correct flow of time, according to the community members? Shortcomings could be reported in scholarly articles, and also to the governments involved, so that these will be corrected. No doubt, many films and photographs are fine, but we should make sure that all audiovisual materials put on the UNESCO site and YouTube are of the highest quality. At the moment this is not the case.

Calendar of Events — ICTM

17-22 April 2012

3rd Symposium of the ICTM Study Group on Music and Dance In Southeastern Europe.

Location: Berovo, Macedonia (FYROM).

Read more about the Symposium [here](#).

18-22 April 2012

3rd Symposium of the ICTM Study Group on Applied Ethnomusicology.

Location: Nicosia, Cyprus.

Read more about the Symposium [here](#).

22-29 April 2012

2nd Symposium of the ICTM Study Group for Multipart Music.

Location: Tiranë, Albania.

Read more about the Symposium [here](#).

14-19 June 2012

2nd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia

Read more about the Symposium [here](#).

10-12 July 2012

9th Symposium of the ICTM Study Group on Mediterranean Music Studies.

Location: Lisbon, Portugal.

Read more about the Symposium [here](#).

22-29 July 2012

27th Symposium of the ICTM Study Group on Ethnochoreology.

Location: Limerick, Ireland.

Read more about the Symposium [here](#).

31 July-2 August 2012

3rd Symposium of the ICTM Study Group on Musics of East Asia.

Location: Hong Kong.

Read more about the Symposium [here](#).

7-12 August 2012

7th Symposium of the ICTM Study Group on Music and Minorities.

Location: Zefat, Israel.

Read more about the Symposium [here](#).

26-30 October 2012

11th Symposium of the ICTM Study Group on Iconography of the Performing Arts.

Location: Beijing, China.

Read more about the Symposium [here](#).

8-11 November 2012

8th Symposium of ICTM Study Group on Maqam.

Location: Sarajevo, Bosnia and Herzegovina.

Read more about the Symposium [here](#).

1-2 December 2012

3rd Symposium of the ICTM Study Group on Music of the Turkic Speaking World

Location: Cambridge, UK.

Read more about the Symposium [here](#).

20-23 March 2013

19th Symposium of the ICTM Study Group on Folk Musical Instruments.

Location: Bamberg, Germany.

Read more about the Symposium at the [Study Group's home page](#).

11-17 July 2013

42nd ICTM World Conference

Location: Shanghai Conservatory of Music, Shanghai, China.

Read more on pages 3-6.

Calendar of Events — Related Organisations

6-10 June 2012

3rd Rothenfels Dance Symposium: The Variety of European Dance Culture from 1420 to 1820

Location: Rothenfels, Germany

Read more on pages 15-16.

10-15 July 2012

17th Conference of the Institute of Traditional Music in China (ITMC)

Location: Xi'an Conservatory of Music, Xi'an, Shaanxi, China.

Read more on pages 20-21.

17-27 July 2012

13th Conference of the Music Society of China's Minorities (MSCM)

Location: Xinjiang Normal University

Read more on pages 20-21.

5-9 September 2012

Symposium *East and West: Ethnic Identity and Traditional Musical Heritage as Dialogue between Civilisations and Cultures*

Location: Astrakhan, Russia.

Read more on page 18.

19-23 September 2012

ESEM Seminar 2012 – Music and Cultural Memory in post-1989 Europe

Location: Ljubljana, Slovenia.

Read more [here](#).

6-11 October 2012

43rd Annual Conference of the International Association of Sound and Audiovisual Archives (IASA)

Location: New Delhi, India.

Read more [here](#).

24-27 October 2012

Annual Meeting of the American Folklore Society

Location: New Orleans, United States.

Read more [here](#).

30-31 October 2012

Symposium: Ecomusicologies 2012

Location: New Orleans, United States.

Read more [here](#).

1-4 November 2012

Joint Annual Meeting of the Society for Ethnomusicology, American Musicological Society, and the Society for Music Theory

Location: New Orleans, USA.

Read more [here](#).

10-12 January 2013

Workshop: Participatory Pop: Audiences, Life Styles and Fan Culture in 20th Century Southeast Asia

Location: Jakarta, Indonesia.

Read more on page 17.

24-28 June 2013

17th Biennial Conference of the International Association for the Study of Popular Music (IASPM)

Location: Gijón, Spain.

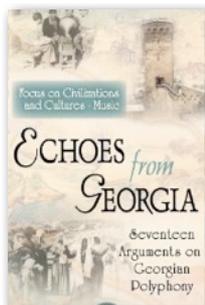
Read more [here](#).

Recent Publications by ICTM Members

Echoes from Georgia: Seventeen Arguments on Georgian Polyphony

Edited by Rusudan Tsurtsumia and Joseph Jordania

This collection is aimed to those who are interested in Georgian traditional polyphonic singing. It contains seventeen works of seventeen authors, both foreign and Georgian scholars, written throughout the 20th and 21st centuries. Eleven of these works had been published before (but not in English), and six of the articles were written by contemporary scholars for this collection. Problems of the origins, distribution, ethno-cultural interaction with other cultures, identity, scales, harmony, issues of vocal and instrumental polyphony are discussed in these articles.



- Nova Science Pub Inc (2010)
- Hardcover, 298 pages.
- Language: English
- ISBN: 978-1608764778
- Available from Amazon.com.

Etnomuzikologija na razpotju: iz glasbene zakladnice kosovskih Romov

by Svanibor Pettan

Based primarily on the author's fieldwork (1983-1991 and after 1999), this book presents Kosovo in a way much removed from the oversimplified image dominated by the conflict between ethnic Albanians and ethnic Serbs, and portrays



Roma musicians as unique mediators between various ethnic, religious and linguistic groups.

- Znanstvena založba Filozofske Fakultete Univerze v Ljubljani, Ljubljana, 2011.
- Paperback, 144 pages, photos, transcriptions.
- Language: Slovene.
- ISBN: 978-9612374648.
- Price: EUR 14.90; order directly from the publisher's website.



European Voices II

Cultural Listening and Local Discourse in Multipart Singing Traditions in Europe

European Voices II: Cultural Listening and Local Discourse in Multipart Singing Traditions in Europe

Edited by Ardian Ahmedaja

Although the fundamental meaning of basic terminology is well established for every scholarly discipline, many concepts are often questioned and re-defined. In the case of ethnomusicology, this process is all too familiar, as researchers within the discipline focus on the most diverse of music cultures. The manifold world views of the resource persons make the matter more complex. Such a situation has particular significance in the context of multipart singing, because of its specific musical aesthetics and vocabularies. Moreover, it is accentuated by proc-

esses of change within everyday practice and in ethnomusicology.

Examining this question from the viewpoint of local terminology primarily means considering specific and individual concepts of cultural listening and particularities of local discourse, which stimulate analytical attention to the most profound details of the area under discussion.

- Böhlau, Vienna (2011)
- 492 pages
- Language: English
- ISBN: 978-3205787372
- Price: EUR 69.00; order directly from the publisher's website.

Les instruments de musique dans la tradition malgache

By Mireille M. Rakotomalala

This is the second volume in the *Vienna Series in Ethnomusicology*, edited by August Schmidhofer. Jointly published by the Department of Musicology at the University of Vienna and Editions Tsipika, Antananarivo.

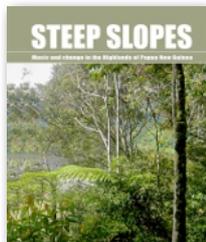
- Vienna & Antananarivo (2009)
- 196 pages
- Language: French and Malagasy
- ISBN: 978-2912290830
- To order a copy, contact the publisher directly.



Steep Slopes: Music and change in the Highlands of Papua New Guinea

by *Kirsty Gillespie*

This book is a musical ethnography of the Duna people of Papua New Guinea. A people who have experienced extraordinary social change in recent history, their musical traditions have also radically changed during this time. New forms of music have been introduced, while ancestral traditions have been altered or even abandoned.



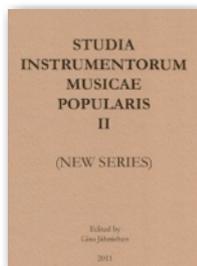
This study shows how, through musical creativity, Duna people maintain a connection with their past, and their identity, whilst simultaneously embracing the challenges of the present.

- ANU E Press, Canberra, 2010.
- Language: English
- ISBN: 9781921666421 (Print Version), 9781921666438 (Online).
- Price: AUD 24.95; print on demand or free download from [publisher's website](#).

Studia Instrumentorum Musicae Popularis II

Edited by *Gisa Jähnichen*

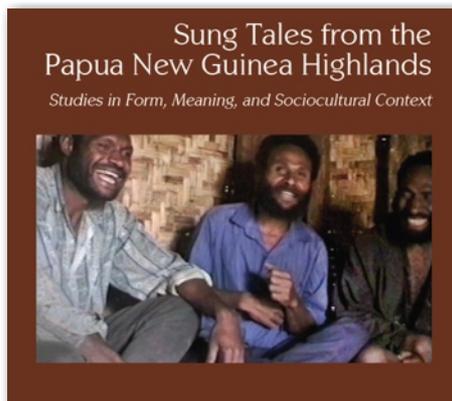
The second volume in the new series of *STUDIA INSTRUMENTORUM MUSICAE POPULARIS II* is dedicated to the themes "Rural" Musical Instruments in the 21st Century and Instrumental Melodies and Voice Construction. Both themes were widely discussed during the 18th Meeting of the ICTM Study Group on Folk Musical Instruments in Stubičke Toplice, Croatia, held in April 2011.



In this volume, contributions to the theme "Rural" Musical Instruments in the 21st Century focus regionally on

the Balkan and Mediterranean area. The second theme Instrumental Melodies and Voice Construction is discussed in twelve detailed papers embracing four continents.

- MV-Wissenschaft, Germany (2012).
- Paperback, 350 pages, DVD.
- Language: English.
- ISBN: 978-3869914114.
- Price: EUR 30,00; order directly from [the publisher's website](#).



Sung Tales from the Papua New Guinea Highlands

Edited by *Alan Rumsey and Don Niles*

The genres of sung tales that are the subject of this volume are one of the most striking aspects of the cultural scene in the Papua New Guinea Highlands. Composed and performed by specialist bards, they are a highly valued art form.

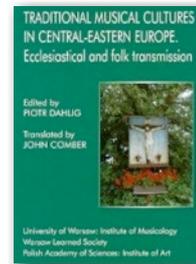
This volume presents a set of interrelated studies by researchers in anthropology, linguistics and ethnomusicology, and by a Papua New Guinea Highlander who has assisted with the research based on his lifelong familiarity with one of the regional genres.

- ANU E Press, Canberra, 2011.
- Language: English.
- ISBN: 9781921862205 (Print Version), 9781921862212 (Online).
- Price: AUD 24.95; print on demand or free download from [publisher's website](#).

Traditional Musical Cultures in Central-Eastern Europe – Ecclesiastical and Folk Transmission

Edited by *Piotr Dahlig*

The texts presented here constitute the harvest of the conference "Ethnic Sources of Traditional Musical Cultures in Central-Eastern Europe: Ecclesiastical and Folk Transmission", organised by the Historical, Social and Philosophical Sciences section of the Warsaw Learned Society (TNW). The conference was held on 7-9 December 2006 in the Round Table Hall of Staszic Palace in Warsaw. The idea of the gathering was to exchange views on the relations between folk musical cultures and ecclesiastical musical traditions – Orthodox, Catholic and Protestant.



- Instytut Muzykologii UW, Instytut Sztuki PAN (2009).
- Hardcover, 440 pages.
- Language: English.
- ISBN: 978-8389101860.
- Price: USD 22,00 from [Amazon](#).

Volksmusik in den Alpen - Standortbestimmungen

Edited by *Thomas Nußbaumer*

Festschrift for Josef Sulz's on his 80th birthday.



- Wagner University Press, Innsbruck (2011)
- 320 pages, colour illustrations, DVD with audiovisual examples.
- Language: German
- ISBN: 978-3703004926
- Price: EUR 42.00; order directly from [the publisher's website](#).

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About the ICTM

The International Council for Traditional Music is a Non-Governmental Organisation in formal consultative relations with UNESCO. Its aims are to further the study, practice, documentation, preservation and dissemination of traditional music — including folk, popular, classical and urban music — and dance of all countries. To these ends the Council organises World Conferences, Symposia and Colloquia.



The ICTM publishes the *Yearbook for Traditional Music*, the online *Bulletin of the ICTM*, and maintains an online Membership Directory. It also supervises the preparation and publication of journals and bulletins.

Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

Contact information

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Membership

All memberships to ICTM run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference)
2. Receive the Council's publications
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections

Memberships for individuals

- Ordinary Membership: EUR 60.00
- Joint Ordinary Membership (*): EUR 90.00
- Student Membership (**): EUR 40.00
- Emeritus Membership (***): EUR 40.00
- Life Membership: EUR 1,200.00
- Joint Life Membership (*): EUR 1,500.00

(*) Joint Memberships are available for spouses who both wish to join. They receive only one set of ICTM publications, but otherwise enjoy all other privileges and responsibilities of ordinary members.

(**) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(***) Available only to applicants retired from full time work which had been members of the ICTM for at least 5 years.

Memberships for organisations

Corporate Memberships are available to organisations such as government departments, regional scholarly societies, radio-television organisations and other corporate bodies for EUR 250.00 a year. Corporate members receive all the benefits of an Ordinary membership, plus they have the option to select up to three additional individuals who will enjoy all the benefits of ordinary members. However, Corporate Members have only *one* vote at ICTM elections.

Institutional Subscriptions to the *Yearbook for Traditional Music* are available in electronic-only, print+only and print+electronic formats. See page 59 for more information.

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft currency country are urged to do so by paying an additional fee of EUR 30.00 for each sponsored membership or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such country.

Modes of Payment

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to secretariat@ictmusic.org.

Publications

Yearbook for Traditional Music

The *Yearbook for Traditional Music* (ISSN: 0740-1558) is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

General Editor: [Don Niles](#).

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*, and it is published in English every December. All ICTM members and institutional subscribers in good standing receive a copy of the *Yearbook* via priority air mail.

The latest issue of the *Yearbook* is Vol. 43 (2011).



Submissions

If you would like to submit original articles and/or review materials to be considered for inclusion in the next issue of the *Yearbook for Traditional Music*, please find the full guidelines [here](#).

Back issues

Printed back issues of the *Yearbook for Traditional Music* are available from the ICTM Secretariat, from Vol. 1 (1969) through Vol. 42 (2010), at 23.00 EUR per

volume plus shipping and handling. A 10% discount is available for orders of more than 10 copies of the same volume shipped to the same address. Please note that the latest issue (currently Vol. 43) costs 90.00 EUR (shipping and handling included).

Electronic back issues (via JSTOR):

institutions may add archival content (back issues) of the *Yearbook for Traditional Music* to their existing JSTOR accounts. Please note that this service is currently available to organisations only. Individual scholars may, however, obtain access through one of JSTOR's [participating institutions](#). To go to the *Yearbook*'s page at JSTOR's website, please click [here](#).

For any questions regarding online access to the *Yearbook for Traditional Music*, please [contact JSTOR directly](#).

Bulletin of the ICTM

The *Bulletin of the International Council for Traditional Music* (ISSN: 0739-1390) carries news from the world of Ethnomusicology, a calendar of upcoming events, and reports from ICTM Study Groups and ICTM National and Regional Representatives.

Editor: [Carlos Yoder](#).

The *Bulletin* was established in 1948 as the *Bulletin of the International Folk Music Council*. It is published in April and October each year, mainly in English but with occasional articles in other languages. The *Bulletin* is made available online at [the ICTM website](#), and is also sent directly to ICTM members and institutional subscribers via e-mail. It is protected by a [Creative Commons BY-NC-SA 3.0 Unported License](#).

Submissions

All ICTM National and Regional Representatives as well as Study Group Chairs should submit articles (reports, announcements, calls for papers, etc.) on a regular basis.

Individual ICTM members should direct relevant announcements or reports on activities to their national or regional representative or Study Group Chair. ICTM members residing in countries with no official ICTM representation may submit reports and announcements directly to the [Editor](#).

The *Bulletin* is primarily a means for communicating ICTM information. However, the Editor will consider including news from international organisations which may be of interest to ICTM members, giving priority to UNESCO affiliated organisations.

Articles will be edited, when necessary, without notification.

The submission deadline for the April issue is March 15, for the October issue is September 15.

All submissions should be sent via e-mail to bulletin-editor@ictmusic.org, in any of the following formats: Apple Pages, Microsoft Word, Rich Text Format (RTF), OpenOffice.org (ODT).

Back issues

Back issues of the printed *Bulletin* of the ICTM (Vols. 1-118) can be ordered directly from the Secretariat at a cost of EUR 7.70 plus shipping and handling. For your convenience, however, you can read and download the last ten year's worth of *Bulletins* directly from [the Bulletin's webpage](#).

Institutional Subscriptions

Institutional Subscriptions to ICTM are available for libraries, institutions and other organisations (including Subscription Agents) who wish to carry the *Yearbook for Traditional Music* in printed and/or electronic form. All subscriptions run from 1 January through 31 December.

The Council has partnered with JSTOR in the [Current Scholarship Program](#) to offer institutions online access to its publications. Electronic-Only and Print+Electronic subscriptions (see below) provide institutional subscribers with online access to the five most recent issues (i.e., 2008-2012) of the *Yearbook for Traditional Music*. Access will automatically integrate with any JSTOR collection that institutions may already license.

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